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A Study of Structuring and Patterning of Igbo Musical Resources in Contemporary Nigerian Art-Music

by

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A thesis submitted to the Faculty of Graduate Studies and Research

in partial fulfillment of the requirements for the degree of

Doctor of Philosophy

Department of Music

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Dedication

In memory of my father, Michael

Abstract

Contemporary Art music in Nigeria is a legacy of Western colonialism and other socio-political and economic factors with their contradicting goals. These factors help to create a contemporary art music tradition rooted in a combination of both Western European ideals and indigenous music practice which predates the advent of the Europeans—a situation that constitutes and continues to generate tension within the practice. This dissertation problematizes the scenario by examining how Igbo-Nigerian composers such as Ekwueme, Ndubuisi, Uzoigwe and Mereni maneuver through the myriad of problems that plague the genre to generate internationally acceptable musical works while maintaining strong identity with the "locale-scape." The discussion here is based on analytic-deductive processes aimed at deciphering the compositional ingredients employed by these composers in creating their works, how these resources are featured in these works, and how they are consumed locally and internationally. This study shows that composers of contemporary Nigerian Art Music make various choices both aesthetically, culturally, and politically to create works using local materials in which they are able to express the local sentiment within such international contexts. The use of tonal preferences and structural constructs, tone-rows derived from the local drum-rows and melrhythmic patterning and structures are theoretic-structural outcomes in the works studied which make them stylistic products with viable theoretical potentials for serious critical discourse.

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INTRODUCTION

This dissertation studies contemporary Nigerian art music from the period around the 1880s to the present day. My goal here is to introduce an art music tradition that has suffered from neglect within the mainstream of art music repertory. In doing so, I hope to present a general profile of the contemporary Nigerian art music composer, the nature of his compositional works and what constitutes and affects his type of art music tradition. Apart from presenting some detailed analytical perspectives on the works of the pioneers and major composers of this music tradition, I will explore the specific problems posed by this kind of study. These problems include historical and social viewpoints as well as purely compositional, stylistic and analytical issues.

I imagine two kinds of readers to this my work, namely, ethnomusicologists and music theorists. The dissertation has also two different messages to these two different groups of scholars. The messages are different because the languages of these disciplines are different. My message to music theorists, particularly those interested in contemporary music, is that they should pay attention to Art music written outside thetradtional geographical boundaries of the West. My message to ethnomusicologists is that they re-evaluate its exclusive insistence on "otherness," particularly in intercultural settings.

The problems facing contemporary non-Western composers, especially in the case of former colonized nations such as Nigeria, are quite different from those facing their Western counterparts. One of the central questions here is, How do these composers maneuver through the choices which have to do with generating musical works which have little or no Western traits and maintain strong identity with the "locale-scape" In Nigeria, the various nationalistic

movements and upheavals of the 1960s and 1970s have complicated the existing picture, raising important questions as to the motivations behind certain aesthetic, cultural and political choices. Furthermore, when a composer such as, say, Laz Ekwueme, writes works in North Korea or Onyee Nwankpa composes his *Reconciliation Symphony* in Canada using "local" (Nigerian) materials, to what extent are they able to express the local sentiment within such broad intra-cultural contexts? Another question, of course, arises from the fact that these composers received their training in Nigeria and abroad and changed their approach to composition when they returned to Nigeria. The transformative effects of such influence, whether on individual works or on the compositional output as a whole of a given composer are discussed in chapters 4, 6, 7, 8 and 9. .

An additional array of questions concerns the nature of the works and, includes questions such as, What are the unique elements in the works of these composers? Of what relevance are these works in the contemporary music practice in Nigeria? For whom is this contemporary Nigerian art music written? Are these compositions for an African (Nigerian), or for a global audience? How do these works confront the international audience with their resolve to conform to the dictates of emerging "national traditions"?" The questions of relevance here have the dimensions of a dilemma because such composers and their works are not recognized in the circle of the contemporary Western canon. These are the questions and concerns which the present work aims at addressing.

In this study, I explore the various modes of integration of Western and African idioms in the compositions I analyze. This involves a close examination of the stylistic differences that attest

to the varied experiences and cultural and educational backgrounds of the individual composers as they are manifested in their compositional choices and approaches. I am interested not only in the theoretical underpinnings of these choices but also the stylistic paths which reflect a wish to participate in international modernism on one hand but also retain a nostalgia for a pre-colonial past represented by the local musical culture on the other. This leads to a discussion of the aesthetics of the different modes of integration, stylistic, theoretical and cultural. In particular, I am concerned with questions such as the underlying factors responsible for the evolution of contemporary Nigerian art music; the motivation behind compositional choices with regard to a representation of traditionalism and/or a more explicitly modernist inclination in their respective works; and finally, how, from within these processes, we can understand the transformation in the meanings of the different musical systems they adapted to new compositional aims?

In the course of this research, I have had to face challenging moments trying to define the entire research and defend its scholarly standpoint in terms of whether this study is musicological, ethnomusicological or music-theoretical. The historical nature of the discussions about the evolution and development of contemporary Nigerian art music may present a kind of musicological narrative. This point is underscored by the brief biographical information about the composers under study as well as the historically determinate processes of their stylistic development. However, my study goes beyond such narratives towards critical analyses from a music-theoretic point of view.

I would like to point out that any claim that this study is ethnomusicological may be deduced from the notion that any music from Africa is primarily functional in nature, determined by

tradition and is thus less aesthetically contemplative and music-technologically situated than its Euro-American counterparts. This notion is part and parcel of ethnomusicology's own colonial history and orientation, lies at the crux of the denial that continues to live with ethnomusicological investigations on African music. I think that such a notion and its attendant approaches have no place in the study of contemporary art music practice in Africa since, as far as the notion and the attendant approaches of ethnomusicology are concerned, the genre is non-existent. Many ethnomusicologists are zealous about appropriating contemporary African art music under the scope of ethnomusicological discourse by classifying it under "creative ethnomusicology" and what Euba (1989, 121–127) refers to as "intercultural music." These terms are limiting the music in question both stylistically and aesthetically. For me, such terms are instruments of a musical imperialism mainly used to claim that African (and in turn Nigerian) art music is non-existent or at best, not important enough to be considered and recognized alongside those created in non-African areas especially in Europe and North America.

The enormity of stylistic innovations and developmental trends that abound in contemporary Nigerian art- music shows that the days of such neo-colonial battles are numbered. The time has come for a re-evaluation of the goals and scope of ethnomusicological research and discourses on African musical practice. Terms such as tribal, primitive, ethnic and folk often applied to African music only perpetrate the colonial self-asserting advocacy agenda of the discipline in African music and this does more harm than good to the music and culture in question. Precisely, such terms are meant to sustain the 'immature status" ascribed to African musical practice by ethnomusicological researchers since the early days of the discipline. A permanent expunging of

such terms and their attendant approaches from ethnomusicological discourses should have taken place long ago had it not been for the fact that they keep alive the discrimination against musical genres of the "others."

I do recognize that recently some ethnomusicologists have developed more sophisticated approaches. Stone (1997), for instance, argues that a sharp distinction between functional and Art music is awkward, and that ethnomusicologists should attend to all music-creative practices. This is hopeful. These developments are commendable and if sustained portends a brighter future for the discipline. Yet, I believe that the perspectives I critique are in some measure still active among seom ethnomusicologists. Moreover, I am particularly interested in historical trends within the discipline. To the extent these issues are problematized by recent works in ethnomusicology and take hold generally, my critique becomes less valid. But to the extent that the position I describe still strongly resonates within a segment of the discipline of ethnomusicology, my critique strikes its mark.

Indeed, the fact that any of the compositions discussed in this study contains Nigerian traditional music idioms should not qualify such works for an ethnomusicological bias of "if it is not Western, it is ethnomusicological." With this in mind, this entire study may be considered as a music-theoretical discourse from the point of view of the salient questions of style and technique as they apply to compositional process in the works of each of the composers studied in this dissertation. Only an analytical and music-theoretical perspective, a combination of conventional analytical procedures and critical and hermeneutic approaches enable me to highlight both the Western and purely African elements in the works studied here.

Many Nigerian composers have made contributions to contemporary art music. These contributions (especially those of Igbo composers), enrich the present scope of tonal, rhythmic, melodic, harmonic and textural structures and theoretical formulations. However, the musical, theoretical and creative potentials in the works of these composers have barely been explored. The present study seeks to remedy this lack in an attempt to disclose the conflicting, changing and multiple stylistic identities of the composers of contemporary Nigerian art music. This, I believe, will not only enable us to understand the dialectical complementarities between the musical works but also the societal background and experiential circumstances from which they emanate. The result of the study will go a long way towards expanding the present horizon of compositional theories and structural elements for the composers and music theorists of this era.

There are ten chapters. The introductory section presents a brief background and discusses the organizational structure of the entire work while chapter one provides a review of literature related to the present research aimed at situating it within the context of existing research. Chapter two contains a brief discussion of the location and ethnography of Nigeria and Igbo land.

Chapter three examines the historical processes, socio-economic and political trends associated with the development of contemporary Nigerian art music. The discussion focuses on such factors as: the growth of a cosmopolitan Lagos and environs, the promotion and patronage of public concerts, the establishment of mission schools and missionary activities as well as growth of post-secondary education in Nigeria. It also discusses the influence of indigenization and

cultural consciousness, the institution of military and service bands as well as the evolution and growth of urban popular and highlife music.

Chapter four presents a concise discussion on the nature of Contemporary Nigerian art music and its pioneer composers. Here, I trace the birth and growth of Nigerian art music with particular reference to the activities and works of some of its pioneer composers such as Theophilus Ekundayo Philips and Ikoli Harcourt-Whyte among others. These composers' works are regarded as pioneering not just from a historical and stylistic point of view but also are precursors to other works composed by subsequent composers discussed in the dissertation.

Chapter five discusses the Nigerian Igbo composers and stylistic development of contemporary Nigerian art music. It looks at the bigger picture of art music creation and the attendant ideological notions of its nature. Chapters six through nine examine the lives and works of Laz Ekwueme, Okechukwu Ndubuisi, Joshua Uzoigwe and Anthony Mereni respectively. The analyses of their works presented in these chapters examine the different ways (e.g. historical, nationalistic, educational, etc) in which they have reacted to the factors affecting the compositional process in contemporary Nigerian art music and how their individual reactions have affected the particular stylistic outcomes of their individual works. Chapter ten functions as a postlude to this study and here, I will discuss the reception of compositional works by the composers forming the focal point of this study. The inquiry into the life of a composition once it has left the composer's table and has entered the consumption level sums up the findings of the study. The viewpoints here are mainly deductive in nature and arise from an experiential standpoint.

This study involves both primary and secondary sources collected through library and archival resources. Field work includes my own participation in and observation of the musical events in which the works of the composers under study were performed, informal interviews and conversations with the composers, their students and colleagues, as well as with concert performers and audience-members. This mixed approach has made it possible to explore substantial amounts of data relating to the theme of my dissertation namely, the structuring and patterning of musical resources in contemporary Nigerian art music. My focus during the field trips and data-collection stage of this work has involved not only biographical but also critical and analytical questions. In the former, one makes efforts to acquire data that borders on the personal, contextual and socio-cultural background of the composers and their works. The latter on the other hand, complements the music-analytical procedures and helps ascertain the relationship between these material contents of the musical works and the approaches employed in creating the works themselves. In this case, both the ethnographic and analytical processes are employed.

CHAPTER ONE

Relation to Existing Research

This review is chronological. The concern here is to give a brief account of the nature and scope of scholarship in African art music practice especially as it concerns Contemporary Nigerian art music. This approach involves a survey of the works of different scholars whose contributions are pertinent to the crux of the discussion ranging from the pre-colonial and colonial eras to the present day. In doing so, we see the ideological bent of the scholars and the historical systems of thought they represent. From the onset, we can see that the early phase of this scholarship was highly influenced by colonialist ideology with its attendant influence on the collection and interpretation of data. Also, we shall see that this early phase gradually lost its ground to a stronger current of cultural consciousness that spurred greater participation of many African and non-African scholars in this process, leading to the gradual overturning of the elements of the colonial legacy in the areas of data presentation and interpretation.

The criteria, assumptions, and attitudes underlying acceptable scholarship changed drastically in the course of the 20th century. Apart from the formal end of European colonialist enterprise in the course of the century, there is a gradually increasing awareness and self-consciousness with regards to the realities of colonialism that radically transforms the scholarly discourse. This process has been abetted by African authors as they take their place as the vanguard of the analysis and dissemination of African culture. This transformation is not only interesting in itself but also historically pertinent. It presents an interesting scenario of discourses that have shaped the scholarship in African (and in turn, Nigerian) contemporary art music practice. These

discourses begin with Jones and Ward in the 1940s and 1920s, and ends with contemporary authors such as Agawu (2005).

Several scholars such as Jones, Kubik, Kirby, Waterman, Nketia and Akpabot among others devoted their scholarship to the cause of studying African Music. Unlike the other scholars, Akpabot wrote on the Nigerian people in its abundant variety, characteristic features, creative and performative ramifications. However, the contributions of these scholars call for more efforts to present a comprehensive picture of musical creativity especially as it concerns the growing trends in the Contemporary art music scene.

This step is necessary to avoid giving the impression of a belief especially prevalent in early Western ethnomusicological circles but still persisting today, that all music in Africa, regardless of its specific historical and cultural determinations, is traditional. It should be mentioned that the early research works on the music of Africa were carried out by ethnomusicologists, mostly non-Africans who saw the African musical landscape as religiously submerged in naivety and primitivism. Some of the early work, such as Lomax (1955/1956, 1968) and his contemporaries, represents the discursive scenario that showcases almost everything about African music landscape as an anthropological scene in what Clifford (1986, 112–13) refers to as "ethnographic salvage" in the face of dying cultures and traditions. Works by Tracey (1948), Jones (1949, 1959), Brandel (1961, 1962), Kubik (1962, 1975), Nketia (1962, 1974), Merriam (1964); Blacking (1967), Nettl (1969), Wachsmann (1971) and Kirby (1971) as well as Bebey (1975) and Arom (2004) have sought to generate a general picture of African musical practice. In terms of content, these and other related works can be categorized in two ways: general

ethnographic studies, and location or culture-specific investigations. To the former belong introductory and general surveys by Jones (1959), Merriam (1964), Wachsmann (1966, 1967, 1971), Lomax (1968), Nettl (1969), Nketia (1974, 1986, 1988), Kubik (1975), Bebey (1975) and Nketia and Dje dje (1984) among others. To the latter belong culture-specific investigations of Tracey (1948), Philips (1952), Lomax (1955–1956), Jones (1959), Brandel (1961, 1962), Kubik (1962), Nketia (1963), Echezona (1966), Blacking (1967, 1971), England (1967), Euba (1967a, 1971, 1991), Ames (1968), King (1961), Kirby (1971) and Arom (2004). In the early phase, from the1920s to the 1950s, most of the scholars' contributions were based primarily on ethnographic orientation that favored a comparative colonialist world-view. The nature of the materials discussed shows a preponderance of recurring themes that project an opposition between concrete theoretical consciousness and spontaneity, that is, which pit theoretical consciousness and sophistication against spontaneity, naturalness or lack of reflection in musical organization. As we shall see, the nature of scholarship during this time was such that correct assessment of musical evidence was most times overridden by colonialist ideology.

Early Phase (1920s–1950s). Arthur Morris Jones belongs to the early era of the Western ethnomusicological "harvest" of African musical practices. Like many of his contemporaries, he transcribed and generalized what he could unravel in the music of the people of the southern and eastern African regions. Though his fieldwork experience shows some level of accuracy, some of his views are too general. For instance, in an attempt to explain in concrete terms the nature of melodic contour of African music, he writes

> Broadly speaking, the outline of an African tune is like as rip-saw, a steep rise (not usually exceeding a 5^{th}) followed by a gentle sloping down of the tune; then another

> sudden rise…then another sudden rise…the tendency is for the tune to start high and gradually work downwards in this saw-like manner (1949, 11).

The description misrepresents the various shapes of melodies in African music. Jones's views here seem to be collaborated by Lomax, who developed a general description model about folk songs from different world cultures along purely European lines. In his *Folksong Style and Culture* (1968), Lomax maintains that singing style and rhythmic sophistication reflect the level of complexity in the life-style and political set-up of a community. He compares the rhythmic organization in African music with that of European classical music as follows:

> Much of Africa, where the village is subject to one and usually two levels of authority, favors polyrhythm…with two or more parts in rhythmic conflict…rhythmic counterpoint, the favorite device of European classical music, in which two or more rhythmic parts of equal importance remain active throughout the selection is found almost exclusively among societies which are politically very complex (1968, 163).

Although there is no verifiable connection between political system of world cultures and the nature of rhythmic complexity of their music, Lomax's position is tailored to corroborate Murdock's "ethnographic atlas" (1967, 126). [1]This type of generalization is meant to show the apparent superiority of one culture over the other rather than demonstrating a substantive musical characteristic. Lomax believes that African drumming is merely a "cacophony of sound." He also sees the rhythm as being repetitious and the vocal style so varied that it can be called "playful" (1976, 19, 41). This standpoint cannot be dissociated from the scope of the

[1] This Atlas is based on the theory of conceptualizing the cultures of the world societies into a simple generalistic formula. In his "Ethnographic Atlas," George Peter Murdock attempts to prove this theory by dividing the world into 862 societies categorized under six regional blocks namely: Africa (sub-Saharan, 239 societies), Circum-Meditarranean (95 societies), East Eurasia (93 societies), Insular Pacific (128 societies), North America (218 societies), South and Central America (89 societies).

anthropological lens of Lomax's days and his attempt to provide generalized principles about different aspects of music-making as he did with song style.[2]

In these two instances, Jones and Lomax's perspectives project the general anthropological stance of the era which presented mostly comparative and general view-points on various cultural concerns. Jones' views fail to reflect the variety and complexity of melodic organization in most African cultures. Writing later, Ekwueme (1974a) opposes the general picture of uniformity of melodic contour in African melodies showing that "sometimes … the very first note in the song is not the highest note in a tune" (340). Jones's work aimed to present a formula for the determination of melodic lines from a linguistic standpoint. However, in doing so, he ignored the unique patterns of melodies from tonal language cultures in his generalization that points out that melodic contours are governed by some uniform patterns. In cultures with tonal language (such as is the case in many parts of Africa) the notion of quasi-uniformity of melodic contours is more rare than common.

Here, one might point out that many of the misconceptions in Jones's notion of the spontaneous basis of African musical practice may have arisen essentially from misinformation and misapplication of data derived from informants on whom the European researchers depended . In fact, Jones's comment has the implication of an overbearingly positivistic faith in a kind of European theoretical formalism. On the other hand, Hugh Tracy's apparently more nuanced

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[2] Some of Lomax's view on African Musical practices can be seen in *Alan Lomax: Selected Writings* (1934-1997) edited by Ronald Cohen. See also Lomax's *Folk Song Style and Culture* for his views on and approaches towards studying song style.

reading seems to derive from a deeper familiarity with theoretical vocabulary and categories deriving directly from African musical practice itself. In other words, scholars like Jones looked to conform the data to European theory and naturally came across difficulties but never drew on African pedagogical and stylistic practices, terminologies and categories that would have given better criteria for description. This trend is part and parcel of the nature of the early phase of research in African and other non-European music types perceived from the pinhole of Euro-centric observations. Consequently, their arguments are evidences of comparative cross-cultural generalization which seem to have been arrived at second-hand.

The discussions on melodic structuring cover the works of other scholars such as William Ward. Writing on the melodic structuring of the music of the people of Gold Coast, Ward (1927, 89), used the term *hombe* to describe the tonic, tone centre, or note from which the others are tuned. This term is used by the Chopi, people of Zavala district of the coast of Mozambique in south-east Africa. The nature and importance of this tone centre are recognized by the musicians themselves.

Unlike Ward, Jones's work discusses the issue of scale as one of the criteria for defining the nature of African melodies and comparing the structure of African music with those of European cultures.[3] In *African Music in Northern Rhodesia and Some Other Places,* Jones provides a comparison between the African scale and the western diatonic major scale rather than the pentatonic. He writes

[3] Scales are part of Western musical practices —and not even uniformly Western. However, Jones's era was a time when scales were imposed on musical cultures as important attributes for "assessing" their sophistication.

> In point of fact the Africans do regularly use all these notes of the [diatonic major] scale as essential notes, and not only in singing;…they both occur on the large *Kalimba*, or kaffir piano, where they are not only used as essential melody notes, but also as essential contributors to harmonic progression. One does of course occasionally find pentatonic tunes… (1949, 10).

This viewpoint is more nuanced and apparently substantiated by the results of his field-work in Northern Rhodesia (now Zimbabwe) and its environs. Despite his ideological lapses, here, Jones goes quite far in providing a consistent, if incomplete, theoretical description of African music. However, his argument resonates with the colonial slant of the Ethnomusicological discourses of his time. With regards to the tonal centers, he writes:

> Each of these groups (of notes or tones) is a different scale; they are different because they each have different emphasis notes …These emphasis notes are the chief notes of rest in the melody or the focal points round which the melody moves (Jones 1949, 10).

Looking at Jones's position on the "unconscious" thesis and the nature of scales in African music all of which are presented in the same work, one might wonder why such contradictions. Even though his theoretical approach in the scale issue is not incorrect, it appears that he allowed his ideological bias to trump his collected evidence on the issue of conscious articulation of musical concepts by Africans.

Some of the views of Jones discussed above were challenged by Tracey (1948, 17) who demonstrates that Africans use what the Western scholars refer to as scales as basic tools in their musical art, a view corroborated by several more recent studies on African musical practice: Nketia (1974), Arom (2004), Kubik (1994), Akpabot (1998) and Mereni (2004). Even though these authors' views are commendable, they seem to agree that scale sense has to do with theoretical sophistication which Africans attained in their musicality. Tracey (1948) clarifies the issue of tonal centre with Chopi musicians thus: .

> This central or key note is naturally the most important because all the rest are tuned from this pitch. Some of the makers claim that they can tell the exact pitch of the *Hombe* without reference to another instrument. I have tested them with my tuning forks and the claim seems to be justified in many instances. I found just the same sureness of pitch in Shona musicians of Southern Rhodesia…there is reason to believe that they are as capable of defining their own familiar pitches as those of us who claim to have absolute pitch (137).

It is these tonal centers that Tracey (1948) refers to as "*hombe* around which other notes of the musical scale revolve" (124). Here, Tracey makes a case for the existence of the concept of central or key note in African musical practice with reference to his research in south-east Africa. In his explanations, there is evidence of a concerted effort to assure those in doubt that he has enough evidence to prove that this concept is not derived by chance as other scholars may have tried to portray. While Tracey's position is clear, it is important to add that this concept of central or key tone is not peculiar to the music of only one part of Africa. In fact, the concept of *hombe* is comparable to *mutavha* in Venda music (Blacking 1970, 12) except that it has both musical and non-musical connotations. For the Venda, *mutavha* refers to a row of keys on the xylophone or hand (thumb) piano. It also refers to a set of divining dice of metal amulets used by the traditional diviners and reed-pipes. In Nigeria, Igbo musicians in the traditional *Esse*, *Ukom* and *Ebe* or *Igberi* (Xylophone) ensembles employ this technique in which tuning standards are recognized as fundamental aspects of the performance practice. In fact, *hombe* is synonymous with what Ukom musicians refer to as *Aria nkwa (*drumrow). However, in Ukom music, there is an inextricable relationship between the organization of musical instruments and that of tonality. The process of generating such tones in Esse and Ukom drumlets are fully discussed in Nzewi (1977) and Uzoigwe (1986 and 1998). It should be pointed out that there is no absolute term called scale in Igbo language. In his *Ukom: A Study of African Musical Craftsmanship* (1998), Uzoigwe describes the connection between tonality and organization of musical instruments

(instrumentation) with regards to Ukom music. He argues that *Ukom* players also relate the organization of musical instruments and tonality to social organizations and that they see and explain the order of both, physical and tonal relationship between the drums and the *Aria nkwa* drumrow in terms of human qualities and behavior rather than in the abstract. This intention to portray social events in musical sounds determines the nature of instrumentation and compositional technique usually adopted by the *Ukom* musicians.

The Second Phase (1960s–1980). This is an era marked with a gradual dismantling of colonial scholarship in African music through the growth of stronger "native" voices. Here, African scholars' voices become gradually more assertive in the various general ethnographic and location-based studies carried out throughout the era. The difference in perspective here is that the scholarship becomes more location-specific, in depth and less cosmetic. Also, the course of the arguments shows that this is the first generation of scholars, including African scholars, who begin to consider the question of African art music. However, as time goes on, the course of the arguments begin to develop along ideological-aesthetic modes of musical thinking which projects the dualism that leads into the continued ideological battle between the "traditionalists" or "conservatives" (concerned with authenticity) and the "modernists" or "experimentalists" (concerned with exchange and coexistence). This dichotomizing approach is not totally defined in many scholars' works but it appears to continually shape and sharpen the course of the debate in the emerging scholarship.

Johnson Hanson Kwabena Nketia is an African scholar whose popularity in this era derives from his resolve to represent the music of Africa through more indepth studies which he clearly

demonstrates in his several works mostly devoted to the study of traditional music (Nketia 1962, 1963, 1974, 1988). Though Nketia shows a high degree of versatility in his research and writings on African Music, his works on the contemporary Art music scene have been very minimal and mainly serve to lend his voice to the need for African Musicology (Nketia and Djedje, 1984 and Nketia, 1986) in line with Wachsmann (1966,1967) and DjeDje and Carter (1989). For instance, in his classic work, *The Music of Africa,* Nketia gives minimal insight into the nature of contemporary art music compositions of Africans as follows:

> [These are]…new forms of composition…originally based entirely on Western models… served to stimulate a new awareness of the African Heritage of music and a few composers began to turn their attention to traditional materials… [hence] the creation of a new Western-derived African music…based on African melodic and rhythmic structures (1974, 17).

This gives only meager insight into the new trend in art music compositions, though it does sum up the beginnings of contemporary art music practice in Africa. Also, this argument brings out the elements of the aesthetic-ideological battle between African scholars, and a divide along traditionalist and modernist lines. Nketia's text, cited above, reflects a dualistic perspective within a larger politico-ideological discourse, in which traditionalists or conservatives, concerned with preserving the authenticity of African music, take an anti-modernist stance in opposition to the modernist composers, concerned with coexistence and exchange between the African and Western "modes of musical thinking." In the former, there seems to be a concern that Western modes by virtue of their long-established, theoretical, and analytical traditions as well as their standardized pedagogy will overwhelm the African mode of music-making. This dichotomized position is not shared by some of the "modernists" such as Nketia and others, however, this ideological battle continues in contemporary African music discourse as we will see below.

In some later works (Nketia and Djedje, 1984 and Nketia, 1986) Nketia stresses that African musicology should encourage critical and analytical studies that examine or exemplify ethnographic issues in the light of ethnographic data though with very minimal emphasis on the purely theoretical-structural issues. This perspective which has a strong social slant is echoed in one of his more recent works (Nketia 1995) in which he attempts to shed light on his views about the nature of the problems faced by a composer of African contemporary art music. He points out that there is more to the compositional process in contemporary African art music than mere use of traditional tunes, themes and patterns. Such processes need the craftsmanship on the part of the composer. In fact, looking at the nature of the developments in this genre, He argues that

> … to achieve the depth that is Africa's, the challenge of cultural awakening must go beyond selecting a traditional song, a theme…or a set of patterns and elaborating on it. This demands deeper familiarity with an African musical language and its idioms…This is because composing is not just a craft (as its accumulated complex techniques in the western art music tradition often tends one to assume). It also involves a mode of musical thinking…Working with materials in one or more African and Western music traditions means that one is coping simultaneously with different systems of musical thought that one learns to integrate (1995, 227).

This passage seems to present Nketia's middle-ground recommendation for composers working to strike a balance within the dualism of authenticity and liberalism (anti-apartheid) represented by the perspectives of Ephraim Amu and Fela Sowande respectively. As for mastering the aesthetic parameters needed in this approach, Nketia suggests the assimilation process and adds:

> Although assimilating the musical thought of two or more cultures in this manner takes time and effort, it is believed to be the right thing for a contemporary composer to do if other traditions are not to become part of what has been described as his or her 'unconscious experience of organized sound which develop gradually into an integrated style that a composer's conscious studies related to his total experience of music bring out…whatever compositional framework, theory or philosophy a composer settles on, his choices or emphasis can also be influenced by the cultural context of his creativity. Composers who do not want their surface structures to betray the external sources of their musical thinking may be responding subjectively to identity crisis (1995, 227, 235).

Here, Nketia underscores a notion originally put forth by Cowell (1961, 99–113) that such experiential process can become integrated easily "in an almost effortless and inevitable way." However, with regards to his views about the composer's choices vis-à-vis subjective response to identity crisis, they essentially help him to root for the "anti-traditionalist" school and its apparently modernist position as opposed to the culturally-conservative authenticity school. The issue here is that these are not a priori ideological choices, but flexible, work-specific, bound up with the creative idea behind a particular work which is individualistic in nature. Such choices and their degrees of application in any composer's work are also as subjective as those of the "traditionalists" and none can be considered as being totally preferable over the other as they tend to further the divide created by the "Self " and "Other" dualism.

As a matter of fact, the ideas of creativity do not have a universally straight-jacketed approach as there are always new dimensions of processing and application as well as re-signification according to the needs of the artist who appropriates them. The resultant choices and the personality of the artiste are not only dynamic but also subjective. The limitations of most of the works cited in this chapter, especially those that belong to the first era of ethnomusicological survey of African music, might not be unconnected with the concept of the institution and sustenance of difference. As Agawu (2003) points out, this difference

> thrives on versions of the classical binary oppositions between Self and Other, between the privileged and the underprivileged, between the haves and the have-nots, between the powerful and the powerless, between the First and Third (or Fourth) worlds, and between the whites and nonwhites (153).

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This trend also resonates strongly with the very foundation on which the discipline, ethnomusicology was conceived. The researchers' attempts to make these differentiations less obvious are commendable but their effects have remained a burden to the discipline.

The picture presented above is also reminiscent of what has prevailed in the Nigerian music scene. Most works on the musical styles of Nigeria have concentrated on the traditional music scene with little or no reference to the trends that have continued to evolve in the art music milieu. For instance, Philips (1952), Mackay (1955) Echezona (1963,1966), Sowande (1966), Ames (1968), Ames and King (1971) Euba (1967a, 1970, 1971, 1974), Vidal (1971), Akpabot (1975a, 1975b, 1986), Nzewi (1977), Ifionu (1979), Uzoigwe (1979) and Okafor (1980) present an array of discussions on the musical practices in Nigeria and in a few cases, on the Igbo people within the traditional music sphere. However, they do very little to engender and problematize scholarly discussions on the art music practice in the country even though some of them have composed several notable works that belong to this genre. Authors, who have addressed Nigerian art music, though often in biographical, rather than theoretical terms include Achinivu (1979) and Uzoigwe (1978). These authors belong to a new generation with new focus and ideological standpoint about African music discourse especially in the post-colonial era. In fact, the new generation has a unique perspective, different resources, exposed to a different scholarly milieu than anything the world of the 1930s and 40s could offer. In the section that follows, we will therefore see a gradual transformation of the traditional ethnographic mold and the search for alternative theoretical models through which to describe/address the new art-forms and even their traditional prototypes.

One of the major figures in this new generation of scholars is Lazarus Nnanyelugo Ekwueme. Unlike most other authors mentioned above, he is a new generation composer and Igbo choral music scholar who engages in a different approach, more musical, theoretical, and compositional than Nketia. For instance, while Nketia advocates the synthesis of experiential materials drawn from African and Western modes of music thinking depending on the exposure of the composer, Ekwueme throws light on the theoretical and compositional resources that abound in the choral music of Igbo people in Nigeria as a way to spur stronger scholarship in the theoretical-structural resources of African choral music practice from theoretical, compositional and performative standpoints. The ideological differences in the two approaches are self-evident and while one author advocates a stronger place for intercultural borrowing, the other advocates looking inwards to generate materials and strategies for the development of the new art music tradition. The latter also discusses aspects of external influences that the church has brought to bear on the development of the emerging modern African (Igbo) choral music practice.

Ekwueme's Igbo *Choral Music: Its Theory and Practice* (1972) focuses on the development of Igbo choral music and the author uses the work to develop theoretical views on the nature of this genre of musical practice in the Igbo-speaking areas of south-eastern Nigeria. The work is the first of its kind and covers the period before and after the advent of the missionaries in the 19th century. It discusses the socio-cultural background of Igbo society, the nature of the Igbo choral music practice as well as the influence and counter influence of European church music on the genre. Accordingly, he points out that

> Our cultural heritage in the field of music, as indeed in all other branches of art, has not been without influence by external forces. One of the strongest of these has been the Christian religion. Today, most people in this region are Christians, or at least 'church-goers' which means that we sing hymns and anthems in church, some of them in our own language It is interesting, however, to note that in the Ibo [Igbo] method of adaptability resulting in continuity and change, [Igbo] musicians have in recent years begun to create what may be called a truly integrated indigenous music which draws on some foreign material (1972, 356–57).

Igbo people were deeply receptive to the evangelical message of the missionaries and the education that came with it. In the first instance, the new converts practiced Christianity alongside their traditional religion—a trend that replicated itself in the traditional music practice and resulted in the co-existence of the latter with European hymnody which came with the Christian liturgical practices. The merging of the two traditions is the foundation of the new art music form that is the subject of the present dissertation.

Apart from giving his views on the structural features of Igbo choral music, Ekwueme's *Igbo Choral Music: Its Theory and Practice* (1972) contains some brief biographical accounts of the choral composers of Igbo origin (e.g. Ernest Okoli, Gideon Okongwu, Felix Nwuba and Sam Ojukwu, his former students at University of Nigeria, Nsukka as well as W.W.C Echezona to whom he refers as the "father" of Igbo academic music (Ekwueme 1972, 381). Some of the chapters in Ekwueme's dissertation which was written at Yale in the early 1970s were revised and re-presented as journal articles and they form the bulk of the content of the author's book, *Essays on the Theory of African Music*. For the most part, this early work deals with the origin and nature of traditional Igbo choral music. The structural aspect of his discussion with regards to harmonic and melodic organization gives insight into the theoretical fabric of the music and

helps to diffuse some of the erroneous generalizations and misrepresentations of the early "colonial" researchers on the concept, nature and practice of African music.

Achinivu's *Ikoli Harcourt Whyte: The Man and His Music: A Case of Musical Acculturation in Nigeria* (1979) follows in the footsteps of Ekwueme (1972) by discussing the development of what is referred to as Igbo ecclesiastical music (Igbo Hymnody) but it concentrates on the works and life of Ikoli Harcourt-Whyte. In this work, Achinivu presents the Nigerian church music tradition, and in particular, the church hymns, as the earliest form of the contemporary art music in Nigeria. Accordingly, he observes that Harcourt, a largely self-taught musician, had very little exposure to formal western music harmonic theory, and developed his highly individual style by blending his experience in traditional music with the formulations he derived from Western (European) church hymns. The influence of folk tunes in the evolution of the Harcourt's style cannot be overemphasized contributing to a unique compositional practice and that strongly reflects the development of Nigerian art music at an early stage.

In his study, Achinivu has categorized Harcourt's compositions into seven thematic groups, has transcribed and published them in a separate book containing only scores. The purpose of publishing these scores was to publicize these works to Africans and non-Africans alike. In this vein, Achinivu (1979) states

> This volume contains, besides the folksongs, etc, 50 compositions by Harcourt Whyte. Of these, only four have been taken from his "Abu Ekele na Otuto" [AEnaO], the idea being to give some other compositions a chance of being sung and heard…All compositions and folksongs have been notated in staff. This, it is hoped, makes Harcourt accessible not only to the choirmaster but also to the foreign organist or pianist who, although the language of the text may be a great barrier to getting directly at the message of the text,

> can still, in this way, get something out of the music by playing it on his instrument and thereby enjoying it, as it were, aesthetically (9).

The notation is internationalized in order to facilitate dissemination. On the other hand, there is loss because, the foreign performer or listener will, in her appreciation of the work, be confronted with the linguistic barrier that will make the work, at least on a semantic level, unintelligible. I think that this point is pertinent to the crux of the discussion in this dissertation. Describing the structural relationship between the music and the words in these songs, Achinivu (1979) notes:

> Harcourt was fond of writing different texts for the pairs of voices SA and TB which may be shorter or longer. This is naturally a situation dictated by the music. Sometimes, the text of one pair of the voices completes or explains that of the other. For the sake of those who may actually want to sing these compositions, the texts of all parts have been given wherever they are different from those of the melody of each composition (11).

In this statement, Achinivu appears to indicate that the music is conceived separately from the text–ie that the text is fitted to the music: "shorter or longer...a situation dictated by the music." This is a naïve view of the compositional process when working with texted material. Such a separation of text and music—one conceived first, and the other externally added to it—is artificial. Yet, any composer can choose which textual line he uses for particular parts and in what manner in a mixed chorus composition. In Harcourt's music, this approach is aimed at making the best use of each voice part in delivering the message contained in the text without destroying the flow of the musical line. With this, he combines polyphonic and contrapuntal textures in the same composition. Again, this is an influence of Christian liturgical music playing a role in his music.

The Third Phase (1980s–1990s and beyond). This period shows continued intensity of scholarly interest in works generated from and/or having originated as students' graduate theses. Many of these works are biographical in nature and they show a gradual shift of emphasis to contributions in the area of contemporary art music.

Uzoigwe's *Akin Euba: An Introduction to the Life of a Nigerian Composer* (1992) is a biographical study of the Yoruba-born, Nigerian composer, Akin Euba. He presents Euba as one of the earliest Nigerian composers to successfully incorporate Nigerian traditional music idioms into his music but he also criticizes what he sees as contradictions in Euba's own practice. For instance, in his *Ilù Esù/Drumming for Esù: Analysis of a Dùndún Performance* (1977), Euba distinguishes between what he calls Neo-African music and the traditional African music on the basis of presentation and notation:

> The most typical of musical presentation in traditional culture is one which makes little distinction between performance and audience…The new music may be defined as music composed for performance by a body of trained musicians, usually in an auditorium specifically designed for the purpose, before a clearly defined audience which, by mutual understanding, is specifically excluded from joining the performance (14–15).

The rigid separation of traditional and concert performance is not at all representative of Euba's own compositional practice, which indeed integrates these elements with remarkable flexibility. Accordingly, with regards to personal perspective on African art music, Uzoigwe (1992) states that,

> Euba believes that the basic creative elements for a Neo-African musical language must be drawn from a totality of African traditional idioms. In view of this, he rejects the idea that certain works by African composers, in which folk tunes serve no other purpose than to give an African flavor, should be considered as representing a truly Neo-African idiom. Within their new context, these works sound more foreign than African and as such, they must be regarded as a variant of the foreign idiom in which they were conceived instrumentally and stylistically (71).

Here, Uzoigwe shows that Euba rejects works that rely superficially on a kind of African exoticism within a generally foreign idiom. On the other hand, he seeks a comprehensive "modern" (neo–traditional) stylistic language, saturated through and through with traditional idioms of African music. Uzoigwe criticized Euba for not following the goals outlined in his prescriptions for contemporary African art music in his own music in which he employed various African and non-African materials including the use of the piano (a Western instrument) as a medium. This mixture of stylistic resources in Euba's works resonates in his "Scenes from Traditional Life" which Uzoigwe recognizes as Euba's attempt to create a similarity between his piano style and that of African traditional music for percussion. In this piece, Euba evokes some melodic/rhythmic structures of traditional music, repeats selected phrasal sections and places individual phrase patterns in the various registers of the piano to simulate a multi-instrumental rendition. These are not purely traditional African music techniques and the use of the serial method in the tonality does not make a case for drawing from a totality of African traditional idioms. It is important to state that while the combination of various stylistic elements from African and non-African sources are credible means to creating contemporary African art music works, the elimination of all non-African resources from such works is simply utopian. I will return to Euba's views about contemporary African art music in his other works later on in this dissertation.

Like Achinivu (1979) mentioned above, Olabode Omojola's *Nigerian Art Music—: An Introduction* (1995) presents a concise survey of the nature of Nigerian art music. This work which followed from the author's doctoral thesis at the University of Leicester, UK traces the

origin of Nigerian art music to political, economic and socio-cultural, factors including the British colonial annexation and colonization of Lagos and its environs, the missionary movement and introduction of Western church music and schools. However, it failed to emphasize the importance of the rejection of the traditional music by the church and its relegation in the social music of the colonial elite as the major factors that not only sustained the continued existence of the traditional music genre but also protected it from extinction and therefore ensured its influence in the development of contemporary Nigerian art music.

The major benefit of this study is that it tries to uncover the conflicted historical and political context from which Nigerian art music emerged. The author also discusses the musical training and career of several composers from various parts of Nigeria. In addition, Omojola's work centers on locating the place of Yoruba music, and also Igbo music in contemporary Nigerian art music though he extends his geographical reach beyond Nigerian borders, with a survey also of the development of art music in Ghana. The aim of including the latter in this work is in the author's words, "to enable readers to compare the Ghanaian tradition with that of Nigeria" (Omojola 1995,7) and he points out that similar socio-musical situations shaped the emergence of art music in both countries. It is therefore a way of drawing comparisons from a country that shares with Nigeria an intensely vital musical life. Having said this, it is important to add that this section of the work contains generalizations about Ghanaian art music which are not substantiated with musical examples. The focus of the work is more or less political/historical and the author devotes considerably less attention to the reproduction of scores and direct discussion of compositions.

One of the problematic aspects of Omojola's work, however, is his equivocal assessment the pivotal influence of the church that, in rejecting traditional music, caused traditional musicians to continue with their music practices outside the church premises though not beyond the influence and counter influences of the church. While several musical types not associated with church ceremonies have disappeared, at present, there has been a gradual erosion of the content of some of the surviving forms to make them suit present circumstances. The author's classification of indigenous Nigerian church music as part of the European-influenced music traditions in Nigeria poses questions as to how to define foreign-influenced and indigenously-developed church music in Nigeria. Even though some churches existed in Nigeria in the 19th century, the music used in church services belonged essentially to the traditional music milieu. Its classification, therefore, alongside European-influenced church music is equivocal at best.

Akin Euba is an example of a composer/academic who is writing descriptively about a compositional vehicle that, for him, has creative potential by virtue of its adaptability to an African idiom. In the narrative of the parallel development of contemporary African art music and the scholarly discourse on the subject of this music, Euba's *Essays on Music in Africa II* (1989) are an important contribution to the study of contemporary art music in Nigeria. Here is one of the major composers theorizing about musical/instrumental/fusional potentials in the art music scene. One of the characteristic features developed in Akin Euba's *Essays* is the concept of "African Pianism." This term coined by Euba during his graduate studies at UCLA refers to the technique of adapting African traditional rhythmic idioms in the formulation of motivic patterns in piano music composition. Reflecting on the origin of this term, Euba (1970) argues that

> this term was coined in the 1964 as a means to giving this technique an African identity and was described as … cross-cultural musical synthesis…in the use of the Western pianoforte in combination with African drums and other instruments of percussion (1970, 55).

Euba later articulates the first formal description of this concept from the perspective of African traditional instrumental style and compares the percussive nature of the piano with that of African traditional musical instruments such as xylophones and thumb pianos. He then argues that since the piano is percussive in nature, it has latent African characteristics that can be readily exploited to create an African pianistic style. In this vein, Euba writes that:

> the piano, being partially a percussive instrument, possess latent African characteristics, techniques in the performance of xylophones, thumb pianos, plucked lutes, drum chimes, for which Africans are noted, and the polyrhythmic methods of African instrumental music in general would form a good basis for an African pianistic style. (This style includes) thematic repetition, direct borrowings of thematic materials (rhythmic and/or tonal) from Africa traditional sources, the use of rhythmic and/or tonal motifs which, although not borrowed from specific traditional sources, are based on traditional idioms and percussive treatment of the piano (1989, 151–52).

I find Euba's comparison between the piano and African musical instruments rather problematic, in particular the correlation drawn between instrumental playing technique, rhythmic structuring and compositional style. Here, Euba compares the traits and performance techniques of African musical instruments with those of the pianoforte especially, the latter's percussive nature. Yet, what does this trait have to do with compositional structuring issues such as direct borrowing of thematic materials and tonal motifs? His argument goes quite far to specify exactly what the terms of the fusion are: the polyvalence of the piano, and a fusion on the level of instrumentation and sound-timbre rather than musical content. Nonetheless, in the same passage, Euba attempts to define African Pianism thus

> African Pianism connotes techniques used… in the performance of African xylophones, thumb pianos, plucked lutes, drum chimes…and the polyrhythmic methods of African

> instrumental music in general would form a good basis for an African pianistic style (151).

The implications of this statement are questionable, however, to the extent that playing techniques are connected with the rhythmic structuring in the instruments mentioned. The compositional intention, in other words, is equated with the mere structural properties of the instrument. Nonetheless, this is the sole definition which Euba has provided for this compositional technique. It echoes his earlier contention that the technique is concerned with piano music only—a position that soon changed in the hands of other scholars who appropriated the notion of African Pianism for their own use. Among many African music scholars who have embraced this concept of indigenous pianistic styles, Nketia made the first attempt to give it a concise definition. He writes,

> African Pianism refers to a style of piano music which derives its characteristic idiom from the procedures of African percussion music as exemplified in bell patterns, drumming, xylophone and mbira music. It may use simple or extended rhythmic motifs or the lyricism of traditional songs and even those of African popular music as the basis of its rhythmic phrases. It is open-ended as far as the use of tonal materials is concerned except that it may draw on the modal and cadential characteristics of traditional music. Its harmonic idiom may be tonal, atonal, consonant or dissonant in whole or in part, depending on the preferences of the composer, the mood or impressions he or she wishes to create or how he or she chooses to reinforce, heighten or soften the jaggedness of successive percussion attacks. In this respect, the African composer does not have to tie himself (or herself) down to any particular school of writing if his (or her) primary aim is to explore the potential of African rhythm and tonal usages (iii).

This is the first attempt at defining what African pianism means: a pianistic style derived from the procedures of African percussions. However, the use of this concept to define and describe stylistic practice in African art music needs to be examined critically. Nketia's attempt to expand Euba's notion of "African Pianism" beyond the confines of pianistic technique is very clear. Unlike Euba, Nketia attempts to adapt this purely stylistic term into a total music theoretical concept while at the same time attempting to transform it into a universalistic concept hence its

so-called open-ended adaptation. That this term suddenly graduates from a performative technique into a concept that addresses tonal and atonal harmonic principles, is simply a confusing overdetermination.

Since Nketia's attempt to universalize this term, Africa Pianism has continued to receive more scholarly attention. This growing attention resulted in the conference on intercultural music held at the University of Pittsburgh on May 2–9, 2005. During this conference, the conferees became involved in recreating, re-appropriating and adopting the term African Pianism in various levels of discourse totally outside the premise of Euba's use of the term. Consequently, the conference participants transformed the term into a political tool used to address various political persuasions. For instance, the term came to be linked to the spirit of post-colonial discourse in Lucia (2005, 53) which describes African Pianism as an instrument in the deconstruction of the colonial legacy. This view point is inconsistent with Euba's construction. For instance, precisely which colonial legacy is being deconstructed? Is the ability of using African instruments to articulate African rhythm or the nature o f such rhythm being denied? The Western piano is recognized as a percussive instrument and therefore can be employed in one way or the other to articulate such musical parameters in any culture whether Western or African. Again, does the addition of the adjective African make the piano an African instrument? What sort of consciousness does this term really engender? It is hard to see any political or socio-cultural cause that is projected or protected by the term, African Pianism.

I do not see the connection between this pianistic technique and the concept of or discussions in post-colonialism and Lucia's perspective in this direction takes the idea a bit too far. We are aware that European colonization paralysed indigenous traditions in Africa and other colonized

parts of the world. Its survival was sustained by the dissemination of the belief, especially among the then African elites, that traditional institutions were inimical to progress and modernism. The conflict inherent in this belief caused by the dispossession of colonization as Peter Fletcher rightly points out, "haunts Africa to this day" (2001, 147). However, even though the piano was introduced with the advent of Western formal music education in Africa and indeed, Nigeria, its presence should not be made to equate to diminishing the presence and potency of African musical instrument. The problem is the burden the elite bequeathed to the African "modern states." In fact, the piano has and can still be used as feasible means of expression by African composers who write music for the piano and other instruments including African and Western ones. I think that Lucia's position is tantamount to diminishing the artistic essence of the use of the piano in the composition of African and other music especially when associated with such politically-charted ideological paradigms as post-colonialism.

Euba and Kimberlin (2005) paint a nostalgic picture of the concept: "African pianism could be viewed as a way to resurrect, reconstruct, and return that which was taken from Africa" (5). This view is more symbolic than substantive. The issue of thinking of the piano as a symbolic re-appropriation that resurrects, reconstructs and repatriates what was taken from Africa is simply ambiguous. Neither the quotation above nor the discussion in the paper shows a clear evidence of what was taken and in what way the term "African Pianism" is employed or potentially applicable in the processes of resurrection, reconstruction or repatriation.

In line with Euba and Kimberlin's statement above, Omojola (2005) states that "African Pianism represents an attempt by the composer (Euba) to come to terms with the reality of colonialism

and its attendant effects on the socio-cultural life of Africa and Africans." He believes that the concept represents an attempt to free Nigerian musical practice from the domineering impact of Western music. This again runs counter to Euba's use of the term in the first place. In fact, Omojola's view can be dangerous to innovative thought and creativity in African music practice and discourage higher creative attainments. This danger has becomes more evident in the lingering, the looking backwards, the striving, believing something precious to be gone for ever, to reach back for it, to try to resurrect it while knowing that it can never be resurrected.

The addition of colonialism to the discussion does not help anybody in addressing the issue of the typical pianistic style projected by Euba neither do such views clarify the understanding and discussion of the impact of colonialism on African music. In this vein, Agawu (2003) points out that

> understanding the impact of colonialism has sometimes been approached with nostalgia for a lost, if little-known African past. It is as if the faint traces of Africa's ancient musical history point to a magnificent era now inaccessible, an era to be desired, invented, and reinvented as often as is necessary (22).

The impact of colonialism on African music can be addressed by scholars' engagement in indepth researches aimed at critical evaluation and discussion of African musical practice. The outcome of such researches would be useful in debunking the generalizations and misrepresentations that have been the bane of theoretical discourse in African music.

The better approach in defining and defending what is African can be found in Agawu's view that

> no one should, of course, be denied the opportunity to lament Africa's loses, to brood over an imagined past, to dream about a future rendered impossible by colonialism. But more of us should begin to be fired by the complex and contradictory reality of contemporary Africa to pursue a future in which the vastness and potency of our collective musical resources inspires composers and performers to aim even higher for excellence in creativity (21).

In all these perspectives on African Pianism, the post-1999 works go rather far to define and appropriate new meanings and frontiers for this pianistic technique. The attempt to break new grounds for this concept can be exemplified in such works as Aponte (2000), Valee (2000), Euba (1999, 2005), Konye (2005), and Omojola (2005). These and related materials tend to promote the idea that the possibilities of employing various aspects of African rhythmic permutations are either only practicable in piano music compositions or deserve to be recognized as only to the extent that the piano is the instrument of choice. This is not the case because there are numerous compositions by African and non-Africans which are written for various instruments and voice and which contain such rhythmic permutations as those reflected in the Nketia(1994, iii). I think that this should be recognized. In fact, this compositional style predates Euba's creation of the term African Pianism.

Despite some mixed messages contained in the "reprocessing" of the concept, African Pianism, attempts to give it an international image continue beyond Euba's works. This led to the publication of a 2-volume work entitled, *Towards an African Pianism: Keyboard Music of Africa and the Diaspora*, which was edited by Akin Euba and Cynthia Kimberlin in 2005. Some of the papers in the first volume of this work revisited the attempts to formulate a concise definition of African pianism albeit hypothetically. For instance, Konye (2005) states that,

> African pianism may…be defined as a compositional technique, concept, or approach in which a melo-rhythmical African-based piano composition explores and expresses both the tonal rhythmical components of the piano. Such a work must therefore be of a linear and rhythmical nature, but perhaps in varying degrees. Thus, African pianism is a concept that need not apply solely to works by African composers nor to all piano music by Africans (22).

Omojola (2005) goes further to exemplify the nature of the application of the concept of African pianism in Euba's works and posits thus:

> The pianistic simulation of the multi-layered and multi-timbral resources of traditional Yoruba instrumental music is an important feature of Euba's African pianism. These features impart to the piece a multi-timbral and multi-textural character, with the piano functioning like a percussive orchestra (134–35).

While commending the organizers of this publication that engendered the discussions on African pianism, Agawu (2005) left a cautious note that the attempt to compose for the piano under the "African pianism" technique is essentially an indication of the kind of impulse that drives the African composer in his/her search for an "appropriate" voice.

Euba's effort in evolving this concept is commendable. However, the concept easily loses its definitive focus especially when it is forced to go beyond the borders of pianistic technique into areas of tonality, form, compositional practice, etc., as suggested by Nketia and other scholars mentioned above. For instance, do we have to say that other compositions written with the same African traditional music rhythmic idioms for other instruments such as trumpet, organ, saxophone, xylophone and other percussions as well as drums should be referred to as "African trumpetism," "African organism," "African saxophonism" "African xylophonism," "African drumism," etc. From this basis, the use of the concept, African pianism as an instrument of universalism in African contemporary art music beyond the frontiers of simple pianistic technique may prove unrealistic at best. Such an ambitious appropriation amounts to making the concept to lose its meaning. I think that the outcome will be tantamount to another form of universalism reminiscent of Nketia's views, quoted above. What of the use of Indian or Chinese

rhythmic idioms in the same or similar piano music composition of the same composer? Also, what is the effect of the same technique in Nwankpa's *Reconciliation Symphony*?

In the foregoing review, there has been no material by contemporary musicologists, music theorists and critics from Europe and America. There is a conscious neglect of contemporary art music practice in Africa in the works of these scholars. Treitler (1996) traces the exclusion of the non-Euro-American art music in the contemporary art music discourse to the "sacred" status ascribed to European classical music. He argues that it is neither driven by logic nor by evidence but rather by the desire to model the alluring self images that are immanent in the idea of a European Classical tradition—a narrative of the rise of European musics (3). Kerman (1980, 315) traces the origin and institution of this ideology from Johann Forkel's biography of Bach which eulogizes Bach and his contributions to German musical thought:

> And this man, the greatest musical poet and the greatest musical orator that ever existed, and probably ever will exist, was a German. Let this country be proud of him; let it be proud , but, at the same time, worthy of him (1945, 352–53).

Kerman elaborates on this canonic ideology and characterizes it as a fairly coherent set of ideas brought together not for strictly intellectual purposes but for the service of some strongly held communal belief. For him, it is

> the orthodox belief, still held over from the 19th century, in the overriding aesthetic value of instrumental music of the great German tradition. Of this, the central monuments are the fugues and some other instrumental compositions of Bach and the sonatas, string quartets, and symphonies of Mozart, Beethoven and Brahms (314).

Kramer (1983) describes these works as the canonic repertoire which has its roots in early 19th century Romanticism. Kerman notes that the canon has grown through the accretion of more and

more music but not an entirely linear manner hence the importance ascribed to some works within the circle. He therefore adds that

> While Beethoven stayed at dead centre, Haydn and much of Mozart dropped or at least faded out to be reinstated later, and a major issue developed over the inclusion of Wagner or Brahms or both...indeed members of non—Teutonic nations grew restive over the difficulty of gaining places for their heroes(114.

Here, Kerman also points out that some of the oppositions to the canonic ideology arose at the turn of the century but their views (especially those of conservative critics) did more to sustain the ideology than to diminish its importance and to include music outside the Western music tradition within the fold.

Treitler's viewpoints relate closely to Judith Becker's position on the so-called superiority status of Western classical music above other musics of the world. In her article, "Is Western Music Superior?" (1986), Becker's critique of the three main axioms of this superiority debate namely, naturalness, complexity and meaningfulness argues that the so-called superiority complex is founded on ignorance and perceptual problem. It is this state of denial, ignorance and continued neglect and exclusion that Kramer (1992, 6) characterizes as being "insular, untenable, disengaged from an increasingly pluralistic and decentered world. Evidences from compositional, theoretical and performative standpoints show that Western music is neither superior nor inferior to other musics. It might be considered to be more meaningful to many of its scholars but it gets its status from its supposed transcendence of culture, that it is international and universal. This position calls for a more critical review in view of the nature of today's knowledge of world music.

James McHard's *The Future of Modern Music* (2008) is typical in the conscious exclusion of non-Western contemporary art music from the discussions on art music. In this book, McHard proposed to focus on the music of composers whose works introduced new sounds and new methods to produce sound, makes a compelling case to include music of the composers from outside the Euro-American geo-political area, such as those from African and/or Nigerian art music background. However, the book essentially presents the same old array of composers and compositions within the canonized circle. This is just the canonic orientation I argued against earlier. Its walls seem to retain its fortified boundaries despite works such as Dale Craig (1986) which argues that there is the 20th-century modern music literature outside Europe and United States of America—a music that needs to be discussed in order to give balance to our world view of 20th-century music. Craig acknowledges that some composers (including those used in this study) have embraced this new level of compositional expedition and adds that

> They are making a (sic) transcendental world music, and it is the most communal musical evolution man has known since his beginnings. In this music, we can hear not only the difficulties but also the spiritual heights of our future as a species (1986,17).

On the relevance of analysis to this corpus of music, Robert Morgan in his article, "On the Analysis of Recent Music" argues that "if things are changing—if music and its social role are undergoing transformation—it seems likely that analysis itself must experience some sort of analogous conversion" (1977, 35); "much of the music written today is in reality program music. It is no longer absolute music—widely understood and generally accepted musical conventions—no longer exists" (47).

Morgan takes a closer view of the nature of contemporary music compositions and observes that

today's composers more and more think of their own work in terms—not so much as solutions to technical, or even technical-expressive, problems but as responses to the conditions of modern life. The musical work seems to be in the process of being transformed from an object intended primarily from aesthetic appreciation to a kind of document, a position statement concerning contemporary existence. One sees this throughout virtually the entire spectrum of contemporary compositional activity (51)

In a related discussion, Jay Rahn in his article, "Turning the Analysis Around," critiques the scope of analytical techniques that centre mostly on European music and argues that,

> European-derived theory and analysis have not handled well the following topics long and widely acknowledged to be important for African-derived traditions: constant syncopation, off-beat phrasing, turning the beat around, backbeat, cross-rhythm, anticipation [rather than retardation], constant repetition of rhythmic and melodic figures, the related phenomenon of call-and-response phrasing, riffs, vamps, time-lines...metronome pulse... (1996,71).

Here, Rahn corroborates Floyd's (1993, 1) position for a multiplicity of analytical paradigms to address the afore-mentioned negligence which he (Rahn) blames on Europe-derived music theory thus:

> Europe-derived music theory has tended to eschew interpretative diversity in favour of readings that are convergent, singular, unambiguous, exclusive—indeed, it could be said , canonic, authoritative, correct, or to use a long discredited term from the early decades of ethnomusicology, authentic (72).

This situation influences wider scholarly discussions and impacts on the curriculum and teaching of musiceven in the American academy. Thus, in his paper titled, "The Inclusion of Concert Music of African-American Composers in Music History courses," (1996) Lucius Wyatt considers the nature and scope of scholarly works used in the teaching of music history in American colleges and universities during the 20th century especially Paul Lang's *Music in*

Western Civilization (1941) and Donald Grout's *A History of Western Music* (1960; 1973; 1980). Wyatt observes that, these products of American musical scholarship chronicled the major historical developments in European music and consequently influenced decisions about which composers and musical works were to be studied (Wyatt 1996, 239).

Here, Wyatt corroborated the views of Wilkinson (1993, 125-1260) on the limitations of these works due to their heavy emphasis on European art music and the exclusion of music from non-European cultures. He therefore points out that as a result of this situation, "legions of American music students were deprived of information concerning the composers and musical works outside the European circle. Moreover, he adds that unfortunately, the treatment of the art music by black American composers in the general music histories has been notoriously deficient (Wyatt 1996, 240).

Unlike the music theorists and musicologists mentioned above, some composers such as Bartók, Ligeti and Reich have made use of various idioms, techniques and processes of African music in their compositions hence outside the Euro-American traditions and this experience is reflected in some of their scholarly works. Ligeti, like Bartók and Reich had some close encounters with African music- making in the course of their careers and also employed the various elements of this music in their own works. The works of Bartók and Ligeti are known for their resourcefulness in compositional idioms from diverse backgrounds. These elements especially those from non-Western environments which are associated with shifts in musical style and therefore with breaks with the past have become part of a practice that dates back to and including the works of Debussy and Bartók , Ligeti and Reich among others. Evidence from the

works of these composers has shown how such sources have become a representative modus operandi for Western musical production in modern times to serve as an expressive resource for Western music.

Unlike these purely composition-based viewpoints, Temperley (2000) dwells on a purely music-theoretical front. In his "Meter and Grouping in African Music: A View from Music Theory," he addresses the well-worn issue of meter and rhythm in African music. In this paper, he sets out not only to discuss African rhythm from the viewpoint of prevailing music-theoretic perspective but also how it is viewed by contemporary music theory. Temperley's perspective is commendable but his assertions are based on the previous works of such scholars as Jones, Koetting, Pantaleoni, Chernoff, Kaufman and Arom as well as Blacking, Locke, Pressing and Agawu among others. Temperley draws on Lerdahl and Jackendoff's rhythmic framework to establish the nature and features of African rhythm and to compare them with those of Western music. With this approach, Temperley argues that African rhythm has some of the features associated with Western music rhythm as illustrated in Lerdahl and Jackendoff's approach. On the difference in the degree of rhythmic complexity between African and Western music, he argues that,

> ...African rhythm does, indeed, possess a richness and subtlety found in no other music. However, the difference between African and Western rhythm is not simply a matter of complexity. Viewed from another way, the greater tendency of Western listeners to shift their metrical structures in response to phenomenal accents might be seen as a greater sensitivity to metric shift in the music (79).

Temperley explains that in certain kinds of Western music there are tempo fluctuations that require the listener to continually adjust the metrical structure accordingly. However, with regard to African music, his discussions are based mainly on secondary sources and the musical

examples originate primarily in secondary sources. It is important to mention that this issue of thematization of rhythm has dominated the field for so long that it appears that no other thing matters in African music other than rhythm and meter. In fact, it tends to fall within the same crucible of colonial enterprise meant to make the point that other music theoretical issues such as melody, harmony and form do not exist or cannot be established and/or addressed in African compositional and music theoretical discourses.

My dissertation builds on the promising foundation laid by Ekwueme (1972; 1974a; 1974b; 1975; 1980) and the contributions of Achinivu (1979), Omojola (1995) and Njoku (1997). Ekwueme's work represents a very strong pioneering effort in the use of traditional Western theoretical and analytical parameters for the purpose of exploring and presenting the characteristic structural-theoretical attributes of Igbo musical compositions. The momentum set by this work and others such as Achinivu (1979) and Ekwueme (2004) needs to be sustained and this work aspires to do that by also exploring not only purely choral works but also purely instrumental and instrumental-choral genres composed by Nigerian-Igbo composers. Moreover, this work will eventually provide resources that will expand the present scope of literature in Nigerian and indeed, African contemporary art music practice with a view to addressing the concerns in this area. In this vein, this study attempts to engage music theory in the study of the music of the present thereby filling some of the gaps in our present-day music theoretical discourse.

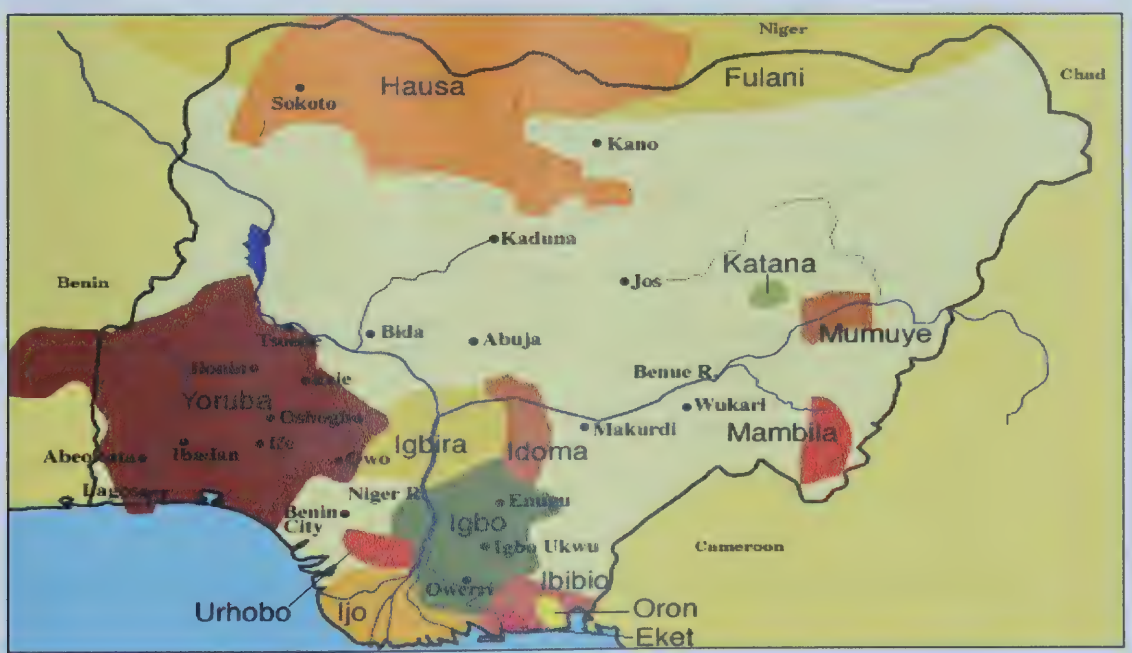
CHAPTER TWO

Location and Ethnography

2.1. Geographical Location. Nigeria is located on the west coast of Africa and lies between Latitudes 4° and 14° north of the equator and between Longitudes 2° and15° east of the Greenwich Meridian. The country covers a total area of 923,768 sq km and has a total land area of about 910,771 sq km stretching from the end of the Gulf of Guinea to the southern end of the Sahara Desert covering about 1,046.05 km. The area from her international boundary with the Republic of Benin in the west to the Republic of Cameroon in the east is about 1,125.61 km. At present, the country is divided into thirty-six states as shown in Map 1.

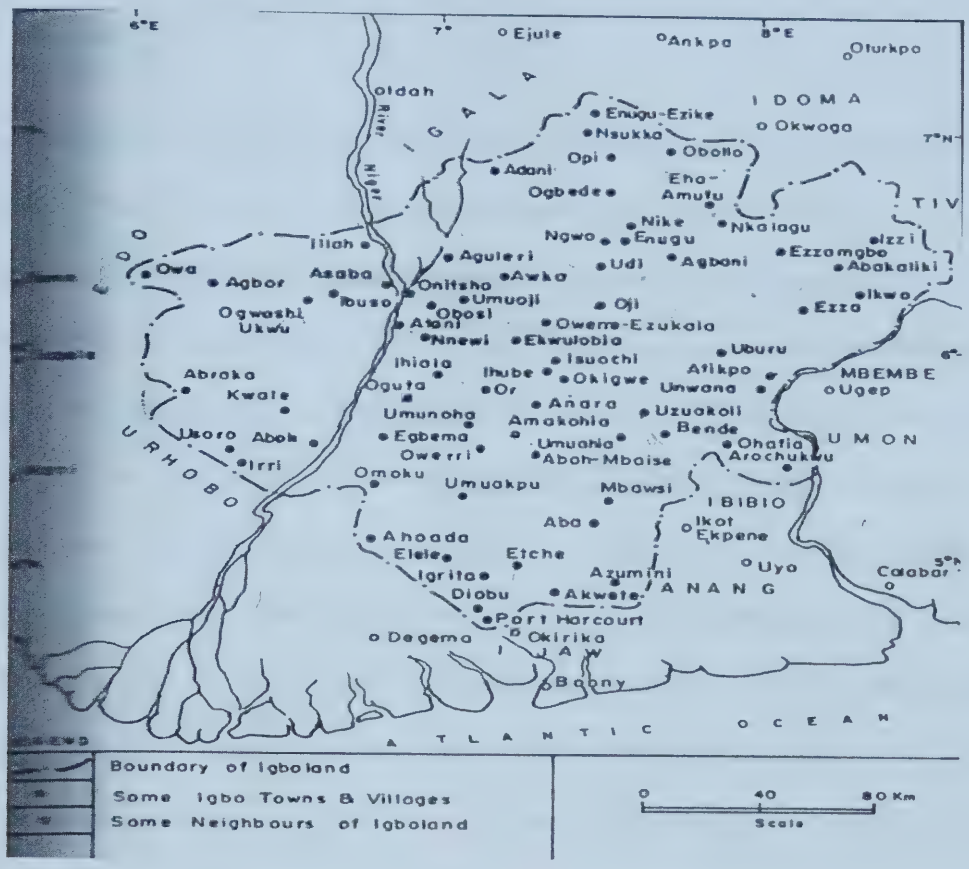
Map 1. Nigeria (Political). The 36 states, their capitals and the Federal Capital Territory (FCT).

The average temperature of Nigeria ranges between 23° C and 30° C though in some areas in the northern parts of the country such as Nguru and Jos, the temperature can dip as low as 5°C. Such low temperatures can be experienced mainly in the dry harmattan season when a dry and dusty cold wind from the Sahara blows across the Atlantic coast between December and March. Nigeria is bounded in the north by Niger, Chad in the northeast, the Republic of Benin in the west, the Republic of Cameroun in the east and the Atlantic Ocean in the south. The population of Nigeria is over 140,000,000 and comprises over 250 distinct cultural groups with over 1000 spoken languages. The major cultural groups are Hausa/Fulani, Igbo and Yoruba. Others include Edo and Esan, Efik/Ibibio, Gwari, Idoma, Igala, Igbira, Ijaw, Isoko, Itsekiri, Kalabari, Tiv and Urhobo among others. Map 2 provides the traditional location of these groups.



Map 2. Nigeria (Cultural). Cultural groups and their neighbours.

The Igbo people of Nigeria live in the equatorial region of Nigeria approximately within latitudes 5°–7 °N and Longitude 6°–8° east of the Greenwich Meridian. They inhabit the inland areas around the Bight of Biafra on the West African coast.



Map 3: Igbo Land

As shown in Map 3 above, they are located between other cultural groups and bounded in the north by the Igala, Idoma and Tiv cultural groups; in the south and south-west by the Ijaw, Urhobo and Itsekiri. Their western neighbours are the Edo (Bini) and Ishan (Esan) while the Efik/Ibibio group and other smaller groups occupy their south- eastern borders. They are also

bounded in the east and north-east by the Republic of Cameroun. This area is referred to as the Igbo Cultural Area (ICA) which, in line with Onwuejiogu (1975),

> is delineated by an imaginary line running outside the settlements of Agbor, Kwale, Obiaruku, Ebu (west Niger Igbo Area), Ahoada, Diobu, Umuagbai (Port Harcourt Area), Arochukwu, Afikpo, Ndinioafu Isiogo (Abakalikki Area), Enugu-Ezike (Nsukka Area) and Nzam (27).

Scholars such as Talbot (1967) have noted that many migrant groups moved at different times into the ICA while Emenanjo (1979) has stressed that the Igbo area has existed as a geographically-delimitable and culturally-homogenous area long before the evolution of what came to be known as Nigeria today. With the series of state creations that took place in post-independence Nigeria in 1967, 1976, 1987 and 1991, the geo-political division of the Igbo area in Nigeria has been limited to the Eastern region and in addition at present, the south-east geopolitical zone. This area covers Abia, Anambra, Ebonyi, Enugu and Imo States as well as parts of the present south-south zone including Asaba, Agbor, Obiaruku and Kwale areas of Delta State as well as Ikwere, Obigbo and Umuagbai areas of Rivers State. There are also Igbo-speaking areas in Edo State (Igbanke area) and in Cross River and Akwa-Ibom States. The landmass of this area covers over 29,230.2 sq. Kilometers stretching form the east to the west of River Niger.

2.2. Origin and Ethnography of Nigerian Igbo. The origin of the Igbo like most other indigenous groups in Nigeria is obscure, and most historical accounts available are mere extractions from legendary oral traditions. Thus, neither the historical reports of Talbot (1967), Jones (1963), Shaw (1970), and Isichei (1974), nor the archaeological discoveries of rock paintings and relics in some parts of Igbo land have been widely accepted as authentic

determinants of the data of settlement or place of origin of the Igbo. Nonetheless, the fact that there is yet no generally accepted evidence neither of where Igbo people come from nor when, has made the issue of Igbo origin an age-long conjectural phenomenon on the walls of history.

Nevertheless, certain Igbo groups have traced their origin from other indigenous (ethnic) groups. For instance, the Onitsha, Aboh and other western Igbo groups claim that they were founded during a migration from Benin during the reign of Ọba Esigie (1517–1550). A version of their traditions claims that their original homeland was Ado and Idu which were invaded and conquered by an earlier expansionist Ọba in the 15th century. While the above traditions claim that the leader of this migration was Chima, another version claims that it was Ogwezi and that the migration took place in the reign of Ọba Ozulua (1480–1517). However, while Onitsha occupied an area inhabited by the Oze people, Abọ lived with the Akri-Igbo, who later fled north to found Akri-Ogidi and Akri-Atani. Also, Oguta who was said to have been founded after a similar migration from Benin and its environs in the 15th century settled first by the River Niger near Illah, and later found its present settlement on the banks of the Niger (in the present Imo State).

In addition, there are other chains of western (Niger) Igbo groups who trace their decent from Igala, a linguistic group in the present Benue state. These groups are said to have resulted from trading activities of the nautical Igala group that include Illah, Ọdekpe, Ọssọmari (in Delta state) and Igbokenyi (in Anambra state). In addition, the Nri group is said to have migrated from Idah, across the Niger-Benue confluence (Ilogu 1974, 1). However, some of the Nri-Awka and Okigwe-Ọrlu communities in the present Anambra, Abia, Enugu and Imo states claim that their

ancestors were created by God in the area they currently occupy and later succeeded in settling in these Igbo areas through a series of migrations.

Several other Igbo communities such as Nteje, Anam, Ibusa, Ọgwashi-Ukwu, to mention a few, claim that they have been founded directly from Nri. On the other hand, some other Igbo communities such as the Nsukka, Arọ and Eze-Chima group of villages claim that their descendants were from neighboring states such as Igala, Ankpa and Benin respectively. However, Ikwerre communities (in Rivers state) maintain that they migrated in waves from the homeland region (Nri-Awka Arọchukwu area), due to population pressure. Nevertheless, it should be noted that even at present, many more myriads of stories of migration traditions surround the issue of Igbo origin, though none of them is yet generally accepted.

In traditional Igbo society, the political set-up has always had variations across sub-cultural structures within the society but their characteristics have been regarded as being similar. It therefore follows that several political institutions of varying attributes have existed in different parts of Igbo land. However, the position of the family head offers the most universal feature in these institutions. The head of each family, usually the oldest man in the family, kindred or quarter is usually revered as a political, judicial and even a religious leader. He is the center of control of the channel of communication and interactions between the living and the ancestors. In this setting, there is a strong emphasis on leadership, based on age whether at the lineage, clan, village, or group of village levels. However, this traditional leadership system is not strongly autocratic, and consensus on each decision is usually sought for. In fact, decision-making lies strongly on the council of elders (*Ndi ichie* or *ndi okenyi*) in consonance with the

consensus of the village assembly comprising all male adults of each village clan or society. Even though certain societies in Igbo land such as Nri, Onitsha, Asaba, etc, have Eze, Obi, and other kingship political systems, leadership over religious and social issues still operates through the consensus of the several heads of families, clans, lineages and village group. However, such a system cannot be compared with those practiced in the great kingdoms and empires that existed in other cultural areas in the country. In fact, the judico-political powers of these kings and elders (their varied operational systems not withstanding) should not be misconstrued as any form of monarchy, or oligarchy since such systems were never known among Igbo people. This agrees with Igbo common parlance, "Igbo e nweghị Eze" (Igbo have no king).

In addition to this set-up, there existed a variety of judicial techniques used in settling disputes depending on the nature of the dispute. In general, the heads of the lineage (Ụmụnna) concerned usually seek the views of the disputants and their relatives in determining the venue of the judgment, usually at the residence of the eldest member of the lineage (Ụmụnna) concerned. In most cases, the judgment may be given to a team of patrilineal elders, the elders of the village/groups of villages, members of the famous religious/masquerade cults (Otu Mmụọ) or even members of age grades (Otu Ọgbọ) as the case may be. Women are allowed some judico-political powers and they enforce their own laws about markets, cleaning and clearing the communal springs and village squares. However, in very difficult cases, the women's 'council' refers to the elder or head of the segment and his council. Describing the role of elders in Igbo judico-political set-up, Meek (1950) summarizes as follows:

> . . . the elders were a body of mediators and referees rather than of prosecutors and judges, and the community was a republic in the true sense of that term, i.e., a corporation in which government was the concern of all (30).

This system continued to exist alongside the British system of courts during the colonial era. The age grades (Otu Ọgbọ) constitute another important factor in Igbo judico-political setup. According to Ilogu (1974),

> they organized dance groups and drumming. and as members of masquerades societies, they serve as village night guards' collector of fines, prosecutor of all forms offenders, and therefore prosecutors of public morality (27).

However, while in places like Ọra-Eri, Aguata L.G.A., married women continue to belong to their male-age-grade, in others places such as Ihiala, Nsukka and Enugu-Ukwu, they organize their own age-sets according to the years they were married into their husband's families. Moreover, in places like Nkanu, Awka, Agulu etc, the women mainly belong to the strong married daughters' group known as Ụmụ-ada or Ụmụ Ọkpụ). All these groups have both socio-cultural and indirect political functions in Igbo culture. Nonetheless, it should be stressed that women are not generally allowed into secret cults in most societies because they have a metaphysical base, which is synonymous with super-natural aura and potency.

Socio-cultural organization in Igbo society is patrilineal but the nature and degree of this system varies from one sub-cultural area to another. In fact, in agreement with Ilogu (1974, 29), it is only in places like Ọhafia in the south-east of Igboland is lineage counted from a child's mother and inheritance is also from the mother's side but residence is patrilocal.

Igbo people operate an open type of society where positions in the strata, including prestige, authority and leadership are considered as mere achievable status. Thus, emphasis is placed on one's ability to make one's mark in the various social organization-age-grades, masquerade

groups and other units. Apart from these social groups, there is no defined class system in the Igbo socio-cultural set-up. In fact, Igbo people operate a more or less egalitarian society unlike their Hausa counterparts. In this case, the possibilities of acquiring status and prestige or belonging to various village sets are open to most members of the society apart from those who belong to the *OSU* (outcast) caste.

Basically, most forms of social and cultural sects in Igbo culture are based on the age-grade whether in the clan, village or town level. There is usually emphasis on group achievements for the common good of the village, unilineal groups and other social units. In this vein, Ottenberg (1959) posits that even though the Igbo adheres to egalitarian leadership, their societies "cannot be said to be totally loosely structured or 'flexible' socially or otherwise" (41). This is because there is a clearly defined, well- organized and effective social group including the unilineal organizations. These units have continued to thrive even till today. However, many of the formal elements of social, religious, economic and political structure have been modified through culture contact. The structures mostly affected include lineages…"family groups, age-grades and secret societies" (Ottenberg 1952, 141).

Even today, Igbo communities are known to enjoy a virile social and cultural cohesion buttressed by the agencies mentioned above and supported and controlled by a body of customs referred to as *Omenaṇi*. A contravention of these customs known as *Aṛụ* is regarded as an abomination or ritual pollution against the social or religious norms. These issues do not make Igbo land culturally static because apart from the conversion to Christianity which resulted from the people's interaction with the missionaries, exposure to western type of formal education

provided a new kind of stimulus which became a pathway to new jobs, higher income and higher standard of living among the populace.

CHAPTER THREE

Historical Processes, Socio-Economic and Political Trends in the Development of Contemporary Nigerian Art music

The growth and development of contemporary art music in Nigeria cannot be dissociated from factors that determine the country as a single geo-political entity following European colonization. The whole scenario gives rise to new compositional forms including church music, urban popular forms, contemporary concert or art music. These forms may be considered the results of several historical and socio-political processes begun in the early and mid-19th century. Among the major factors responsible for the emergence of these forms are the following:

1. The advent of European explorers, merchants, colonialists and missionaries who sought to replicate their own musical heritage in the colonized areas, with a view to instituting "civilized culture" in the colonized African nations. As they did elsewhere, missionaries played a central role in suppressing traditional musical practices and replacing them with European forms. This campaign became an instrument for the repression of traditional culture as converts were compelled to abandon their cultural heritage. Though non-converts kept faith with the indigenous culture, with time, traditional culture was continually plagued by the missionary activities. As in other cultures that witnessed missionary activities, the traditional culture doesn't simply survive these efforts. In most cases, it is transformed radically—if only because traditional music now exists in a completely different cultural context (as we will see in a later chapter). At present, the effect of cultural attrition caused by missionary activities in Nigeria is that the pre-Western meanings of traditional forms are almost (if not entirely) lost, because the forms are now situated in a Western musical genre system along side Western forms

(of all sorts), a genre system that uses music in vastly different ways than in pre-colonization Nigeria.

2. Repatriated slaves and returning servicemen from international conflicts affected the cultural demographic of the coastal areas in west Africa by introducing Western musical practices.

3. The emergence of a new, Western educated African elite with Western cultural values that nurtured a social atmosphere keenly interested in European styles of musical production along with European styles of musical consumption (freed from rituals, not directed to entertain, but to self development through aesthetic judgment).

4. Westernized Africans' take over of political and economic power wielded and dominated by the Europeans during the colonial era. The colonial administrators favored their home government on the political and economic fronts. Despite the training received by the Westernized Africans, they were not treated like full-fledged equal players with their colonial counterparts. The hopes of such African elites were dashed by the very way the latter prosecuted their colonial agenda and thus resulted in rising frustration and indignation

5. The rise of nationalist sentiments among the Westernized Africans who came to regard strong indigenous cultural consciousness as a prelude for reversing the political and economic damage carried out by the European colonialists.

The struggle for political power against the colonial masters took strong root in the churches controlled by the indigenous pastors and church leaders In fact, in the 19th century, the church served as an important focal point for the emergence of political consciousness for the Western-trained elites because it also witnessed strong agitations for the change of missionary policies which were unfavorable to African social system, custom and world view. One of the major fruits of this movement was the birth of indigenous-based church music and hymnody tradition at the dawn of the 19th century. The indigenous hymnody laid the foundation for the development of contemporary art music in Nigeria and played an important role in ushering in the process of dismantling colonial political hegemony. However, the events which also led to the development of contemporary art music in Nigeria were shaped and conditioned by other factors which include the following: the growth of a cosmopolitan Lagos and environs, the promotion and patronage of public concerts, the establishment of mission schools and missionary activities as well as growth of post-secondary education in Nigeria; the influence of indigenization and cultural consciousness and the institution of military and service bands as well as the evolution and growth of urban popular and highlife music.

3.1. Cosmopolitan Lagos and Environs. In the early 19th century, European activities in the area called Nigeria today centered essentially on major coastal, river line and surrounding towns which later became cosmopolitan cities. These include Lagos, Badagry, Calabar, Abeokuta, Ibadan and Onitsha among others. The activities of the colonial masters in Nigeria and their incursion into the hinterland were facilitated by the activities of the Christian missionary's time. These missionaries used the coastal and inland waterways for their evangelization project, and thus opened up these areas with large multi-cultural communities for the colonial administrators

before the constitution of Nigeria into one geo-political entity by colonial administrator of the protectorates of Southern and Northern Nigeria, Lord Frederick Lugard in 1914.

These areas evolved into the citadel of missionary activities as well as into cosmopolitan areas with strong European cultural character including music and musical styles. Prior to this period, these areas, like their counterparts in other parts of the Nigeria, bustled with traditional musical life with negligible external influences. However, in the case of the coastal towns like Lagos, the gradual change from large agrarian settlements to considerable urban centers is often associated with the arrival of ex-slaves from the West Indies and Brazil along with an influx of European colonial administrators, missionaries and businessmen exploiting traditional commercial networks and the coastal geography. Accordingly, Echeruo (1977) argues that,

> the Lagos of late 19th century was principally a "Negro" Lagos. The principal players in it were either returned slaves from Brazil or educated and sophisticated professionals from Liberia and Sierra Leone. The high-culture of the Lagos of the 1880s was accordingly the culture of a non-native upper class of civilized Africans sharing a common historical and racial identity with the Negroes of Black (African) Americans (109).

This demographic resulted in the gradual introduction of new musical activities meant to address the kind of social life of the new migrants. The returning slaves, who were mainly of Yoruba ancestry and thus, preferred their homeland to Sierra Leone, received British government assistance to settle in Lagos, Badagry and Abeokuta. By the end of 1850, over 3000 of them settled in these towns. The scenario resulted in a gradual erosion and transformation of the cultural landscape of Lagos and its environs, a trend that affected even such traditional issues as naming of children. Accordingly, Echeruo (1977, 36) observes that the immigrants who returned to Yoruba land brought with them fashions, manners (including names) which were derived from Western culture which they considered necessary for the complete elimination of a pagan

African past. These developments included musical life and the emerging African elites sought to articulate their status by means of an appreciation for the Western concert music tradition in place of the indigenous African music tradition. These changes are described by Echeruo (1977):

> the fact that musical concerts were very popular in 19th-century Lagos is not of itself important. Its importance derived from an understanding of its place in the wider cultural and intellectual pretensions of the period. In these concerts which were at the centre of social life in Lagos, one finds the culmination of the strongly felt and keenly cherished passion of native Lagosians of the period to have a local version of what they considered to be established civilized habits. In the tradition of 19th-century European values, musical entertainments especially the opera, was a necessary symbol of status and culture (67).

On the other hand, it was the activities of the Christian missionaries in the 1840s that led to the settlement of immigrant populations in the old Calabar town. Among these missionaries, the Church Missionary Society (CMS) established its first mission in Badagry in 1845 and in Abeokuta in 1846.The Methodists started their own mission in Badagry in 1842 but they had originally launched their evangelization project (like the other Christian denominations) in Fernanda Po, a small Spanish-controlled island in the Gulf of Guinea, under the auspices of the Primitive Methodist Missionary Society (PMMS) (Anyika 1997, 1). Baptists and Roman Catholics established their own missions in Ijaye and Lagos in 1853 and 1867, respectively.

Though these missionaries encountered strong resistance from the indigenous populations of these towns, the major obstacle to their efforts was local resentment with their interference in local conflicts. Missionaries were seen to be in support of one of the parties involved in the said conflict favouring those in area in which the missionaries had stronger followership (sometimes the weaker of the two parties).

Missionaries requested the British Foreign Office to step in and take over Lagos in 1851, which led to the final establishment of colonial administration in Lagos. In fact, the missionaries became thoroughly entangled in the local politics of Lagos, Badagry and Abeokuta. Shillington (1989) observes that

> in a number of cases, missionaries played a significant role in promoting and shaping the advent of European colonialism. At times, especially in the final quarter of the century, European missionaries appealed to their home governments for various degrees of political or military 'protection.' This was usually in the face of local political conflict which threatened the safety of their missions. Nevertheless, when European governments responded positively to these appeals, it usually was due more to their own wider strategic or commercial interests (293).

An important example of the kind of meddling with local politics and promotion of the institutionalization of colonialism by the missionaries was the struggle for the local chieftaincy (*Ọba*) of Lagos. Akintoye, the popular Oba of Lagos, enjoyed the support of British colonialists, while, Kosoko, his nephew and challenger for the chieftaincy was supported by some Nigerians and a few immigrant blacks who were at odds with Akintoye's policies and administrative style. In 1845, Kosoko ousted Akintoye who fled to Abeokuta and gathered the support of the British civil authority as well as missionaries who engineered his return to power. The role of the missionaries in this case and the events that led to the final annexation of Lagos is described by Ayandele (1966):

Hardly had missionaries arrived in Badagry and Abeokuta in 1842 and 1846 respectively than the events which led to the British occupation of Lagos in 1851 were let loose. The politics of the three towns, Lagos, Badagry and Abeokuta became a pro- and anti-missionary issue…In Badagry too, largely through the frequent appearance of the British navy, the pro-missionary party was in the ascendant and all the anti-missionary chiefs and their followers were expelled from the town in 1851 (9–10). After a failed bid to regain the chieftaincy, in 1846, Akintoye and

his supporters assisted the missionaries in entering Abeokuta in exchange for their support and in turn, the support of the British for his political struggle. A bombardment of Lagos by the British forces on December 26, 1851 allowed Akintoye to successfully regain the Oba of Lagos. As a result, local populations grew to resent the entire range of missionary activities. Additional resentment stemmed from missionary attempts to ban traditional music as "satanic."

Due to continued missionary and commercial activity, Lagos gradually transformed into a strongly cosmopolitan city. By 1866, the local population was approximately 25,000 including about 1,200 Amaros, Nagos or Agudas (freed slaves from Brazil and Cuba), 42 Europeans and 1,500 Saros or Creoles in Nigeria. The Saros (elided form of Sierra Leone), freed and returning slaves from Sierra Leone, who were Western educated proved useful to the missionary and colonial administrative activities and were employed as teachers and civil servants. In contrast, the mainly uneducated Amaros or Agudas were largely absorbed in the construction sector. Ajayi (1965) observes that

> the missionary movement kept most of them (the emigrants—Saros and Brazilians) together in a few focal centres, gave them scope and management. For the Sierra Leoneans, they offered commercial opportunities, employment as catechists, evangelists and school masters. For the Brazilians, houses to build, roads to construct and facilities to practice the arts they had acquired. It was the emigrants who introduced the missionaries into the country and they were an essential and integral part of the missionary movement (51–52).

In addition to their administrative value to missionary and administrative circles, the Saros' particular educational background which included exposure to Victorian concert and theatre music in the West Indies and Sierra Leone significantly helped in the introduction of European music to Nigeria.

3.2. Patronage of Public Concerts. Demographic change in Lagos affected the city's social life. The evolving musical atmosphere brought about the formation of voluntary philanthropic associations which sponsored musical concerts for purely entertainment purposes and sometimes for other social fund raising events such as the erection of new churches in the area. At first, most members of these associations were freed slaves whose musical background dates back to their training by the Church Missionary Society (CMS) and their education in mission schools in Sierra Leone. Some of the prominent members of these associations were James L. Davies, Samuel Ajayi Crowther (who became the first African Bishop), John Otumba Payne, Robert Campbell and Herbert Macaulay, among others.

Among these was the Academy, the first cultural and philanthropic society to organize a European concert in Lagos in 1861. Both Davies and Campbell were members and chief financiers of this group but one year after this historic concert, Campbell abandoned his position as President of the Academy to found the Anglo-African Society in 1862. Unlike Davies, who came from Freetown, Campbell was a Jamaican and he used his new society to sponsor several concerts of European Classical music and to promote cordial relationship between the European and African communities in Lagos. Not surprisingly, the musical concert tradition in Lagos during this period was essentially an extension of Britain's. Echeruo (1977) writes that

> in these concerts which were at the center of social life in Lagos, one finds the culmination of the strongly felt and keenly cherished passion of the native Lagosians of the period to have a local version of what they considered to be established civilized habits. In the tradition of 19th century European values, musical entertainment especially the Opera, was a necessary symbol of status and culture. For that reason, the educated Lagosian, whether White or Black was anxious to demonstrate his love for and accomplishments in music…one could easily form the impression from newspaper

> accounts that musical entertainment in Lagos began with the Christian missionaries and the foreign consuls. That impression would be grossly untrue (67).

In addition to helping to finance the concerts, Davies, a devout Anglican and one of the wealthiest man in Lagos at the time, established schools such as Lagos Grammar School in 1859. He also donated the plot of land for the building of St. Paul's Church in 1872 and assisted in financing the establishment of the Lagos Public library.

Another musical society established in 1873 by John O. Payne was the Philharmonic which sponsored concerts in the Philharmonic Hall (later Phoenix Hall). Payne also became the musical director of another musical society known as Lagos Éspirit de Corps which was founded in 1876. One of the most famous concerts of this society was organized by the Lt. Governor Charles Cameron Lees (1831–1898) in honor of the British Consul in Lagos, Sir William Hewettt who at this time had just concluded a tour of Ekiti land. The Brazilian Dramatic Society directed by Patterson Z. Silva, also played a large part in the transformation of the social life in Lagos during this period as it organized some major concerts, one of which marked Queen Victoria's birthday in 1882. Another Brazilian group known as the Mechanics Amateur Dramatic Association presented some concerts in the Phoenix Hall in 1884. Together, these societies established a strong concert atmosphere that transformed the entire social life of Lagos in the 1880's but not without the influence of the churches and mission schools.

3.3. Mission Schools and Missionization. As in other places where Christian missionaries—Roman Catholic, Anglican, Presbyterian, Methodist and Lutheran—were active, early church music in Nigeria comprised mainly hymns from mother churches in England and Germany.

However, as time went on, the suppression by the church hierarchy of indigenous music even as a source for hymn tunes and text began to be challenged by local converts. Ayandele (1966) writes that

> unrestricted access to the Bible, with its notions of equality, justice and non-radicalism, provided the early converts with a valid weapon which they were not reluctant to employ against the missionaries who brushed these ideals aside in church administration and in their relations with the converts…many of the early nationalists all of them church leaders, believed they had heroes worthy of emulation (176–177).

This "indigenization" movement which began in Lagos soon spread to other parts of the country. The movement introduced traditional musical instruments, setting of melodies to vernacular text and use of indigenous musical performances in the church. In all these, the translation of the Bible in various vernacular languages was an added advantage to the movement. Coleman (1965) states that,

> as early as 1851, the Church Missionary Society sent Bishop Samuel Ajayi Crowther (a Yoruba ex-slave) to England where he compiled a Yoruba grammar and a Yoruba-English dictionary, and translated many books of the Bible into Yoruba. In the 1860s, the Rev. J.C. Taylor (son of an Ibo ex-slave) was (also) sent to England by the same CMS to translate portions of the Bible into Ibo [sic], and in 1913, a Union Ibo Bible was published. By 1925, the complete Bible had been translated into Ibo [sic], Hausa, and Efik and varying portions of the Scriptures into 45 other Nigerian languages (102).

It is important to stress that the role of the musical and philanthropic societies in changing the musical landscape of Lagos was supported by mission schools which provided training for African musicians who became the pioneers of the indigenous Nigerian church music. Musical activities in these schools included hymn singing and performance of vocal and instrumental musical items derived from European classical music repertoire. In addition to providing musical training mission schools such as the Lagos Grammar School formed their own musical societies and organized concerts. Female students were given similar musical training at the CMS Female

Institute founded in 1872. The music teacher of the school at the time was the famous Nigerian composer, Robert Coker (a.k.a "Mozart of West Africa") who was educated at the CMS Institute, Abeokuta. Later, Coker went to England for further studies and on his return, he participated in organizing annual concerts in mission schools. He was strongly supported in these programs by a famous musician, Nathaniel King, a former choirmaster of St. John's Church, Aroloya, Lagos. These activities were not unchallenged by the clergy and hierarchy of the CMS at first. We can read for instance the criticism by Wesleyan Methodist Society of the musical concerts held by the students of the Wesleyan High (Bread-fruit Church) School, Lagos published in the Observer newspaper in 1882:

> ...some places, chapel and school premises, set apart as they are, for the service and worship of God, have been unlawfully abused by the holding of entertainment which were not only devoid of religious tendency but seemed to enter into undisguised competition with music hall and the theater...the above remarks are most applicable to the churches in Lagos, as I witnessed in a recent school entertainment held in the Bread-fruit Church school room, the use of tom-tom on the stage, rude expression in the native language and dancing of a fantastic kind, was engaged in by a young man who acted as "Jagun jagun" or warrior. The same practice was also indulged in by the students of the Wesleyan High School in their last entertainment, in the play, "The Embassy of the Dahominians to the Egba King" in the Yoruba language... I do hereby earnestly ask the ministers and overseers of the churches to keep a watchful eye upon entertainment of this description (anonymous).

During the period in question, church hierarchy mostly administered by European missionaries, saw the use of indigenous materials in such concerts as ways of entrenching paganism in the school system. As time went on, the denunciation of indigenous content in concerts was strongly challenged by Nigerian artistes with modest success. In October 1882, the Handel Festival organized in Lagos featured a composition titled, "Souvenir de Lagos" which was apparently

indigenous in nature.[4] Though this did not resolve the debate for the inclusion of African materials in the concerts, it was one of the steps aimed at ensuring that such materials are featured in the concerts so as to give such concerts an African flavor and attract greater local (African) participation (performers and audience alike) to its performances.

3.4. Post-Secondary Education. The role of the mission schools in the development of art music through the singing classes was advanced by Teachers' Training Colleges (TTC). Teacher education, like its precursor, Western-styled formal education, had its roots in the education policies of the colonial missionaries in Nigeria. However, the educational project of the missionaries as Boyd (1961, 99–101) and Fafunwa (1974, 73) posit, was rooted more or less in a tradition of giving their clergy the resources they required to carry out their religious duties rather than offering them full life long education for knowledge sake. Missionaries never aimed to train teachers at the onset but merely recruited Standards IV–VI Certificate-holders to teach in the school system.[5] These teachers worked under the strict supervision of their school proprietors (missionaries), promoting self-discipline, conscientious and hardworking attitudes in their jobs and imparted these values to their pupils. The resulting strongly moral atmosphere in the acquisition of literacy encouraged more parents and guardians to willingly send their wards to such schools. In fact, the rapid increase in schools' population ultimately led to the need for more training for the teachers. Consequently, in January 1859, the CMS established "The Training

[4] The score is lost so the degree of its local content is unknown.

[5] Standards IV, V and VI refer to what was called senior elementary (now known as elementary IV, V and VI) but such graduates were mostly adults who were given more rigorous training to prepare them specially for the missionary-teacher work.

Institution" in Abeokuta (Fafunwa, 1974; Taiwo, 1980). According to Taiwo (1980), the CMS saw this as a way to entrench the principle of "attaching considerable importance to the selection of her clergy on the African clergy and teachers." (9) When Europeans were expelled from Abeokuta due to some misunderstandings with the local population in 1867, the school was moved to Lagos; and in 1896, it was re-located to Oyo where it became the St. Andrew's College, Oyo.

The second teachers' training institution in the western part of the country, the Baptist Training College, was set up at Ogbomosho in 1897 by the Baptist Mission while the Wesleyan Methodist Missionary Society set up its own college, Wesleyan College for training catechism teachers and school teachers at Ibadan in 1905. In 1892, the Presbyterian Church of Scotland established Hope Waddell (Training) Institute in the Eastern part of the country in Calabar. This institution was unique because it was designed to train young primary school graduates in various trades and to train teachers and preachers. Unlike these missionary-owned colleges, the first training college for teachers in Northern Nigeria, the Nasarawa School was established by the former Northern Region in 1909 and was headed by Hanns Vischer, Director of Education in Northern Nigeria, as it was then known. The curriculum of these colleges included aspects of theology and methods of teaching. The syllabus included New Testament criticism, Christian Faith, School Methods and Management, Preaching, Theology and Hygiene. Other school subjects such as Geography, History, English, Geometry, Arithmetic, Local Language, Carpentry and Masonry were also offered. The syllabus was not standardized nationally because each institution provided only what it could afford in view of constraints of personnel, funds and equipment. In addition, the level of emphasis varied from school to school and from mission to mission.

Student teachers in these institutions were chosen from Standard IV graduates who were admitted to 2-year training course culminating in teacher's certificate examinations.

The problems these institutions faced in meeting the objectives of African education came to light in the Phelps-Stokes Report of 1925 (Lewis 1962). But it was not until 1929 that their administration was centralized following the amalgamation of the education departments of the then Northern and Southern Protectorates.Consequently, two types of 2-year teacher training institutions emerged: Elementary Training Centres (ETC) for primary school teachers (Grade III Teachers' Certificate), and Higher Elementary Training Colleges (HETC) for the awarding of Grade II Teachers' Certificates.

The nature of music education varies in these teachers training institutions. Most Grade II (TC II) colleges included singing and rudiments of music in their programs. However, the colleges of education had full fledged music education programs like some of the universities. Presently, only few of the colleges of education have Departments of Music. These include AICE (Owerri), FCE Osielle (Abeokuta), FCE, Eha-Amufu, FCE, Oyo (special) and others at Ekhiadolor, Ikere-Ekiti, Ilorin, Pankshin, Nsugbe, Warri, Ijanikin, and Port Harcourt.

Many innovations have occurred in this policy over the years and various co-ordination mechanism have been put in place to enable the country maintain the highest standards in curriculum, infrastructure and manpower needs to sustain the education system, the various pitfalls that continue to plague these efforts notwithstanding. The primary, secondary and teacher training colleges (some of which have been closed down) have been directly under the Ministry

of Education at the state or federal levels. Post-secondary institutions are under three main agencies: National Universities Commission (NUC) for the universities, National Board for Vocational Colleges and Technical Education (NABTECH) for the polytechnics and the National Commission for Colleges of Education (NCCE) for the Colleges of Education.

The Asquith Commission on Higher Education established by the British Government in August 1943 to look into the development of higher education in all her colonies was, according to Lewis (1954) charged with the following tasks:

> to consider the principles which should guide the promotion of higher education, learning and research and the development of universities in the colonies; and to explore means whereby universities and other appropriate bodies in the United Kingdom may be able to co-operate with institutions of higher education in the Colonies in order to give effect to these principles (45).

Accordingly, the commission came out with its unanimous recommendations which in the words of Ahmed (1989,2) include "the establishment of university colleges as a corollary of metropolitan government policy which aimed at the achievement of independence of the colonies." These colleges were based on the British conception of higher education and judged by the British standards. In the same vein, they were founded and administered by British academics and in essence, modeled after the University of London. In accordance with the recommendations, the main objective of these colonial university colleges was "to fructify native cultural possibilities" and they were therefore meant to be centers of scholarship and research on native institutions and culture. However, they were not allowed to concentrate on practical problems since the commission argues that even though fundamental research is an essential feature of university life, the research activities of the members of staff must not be judged by its immediate bearing upon practical problems but in the long run by the contributions which they

make to fundamental knowledge. In order to pursue these objectives effectively Asquit commission therefore recommended that

> there should be two primary faculties: arts and science. Subject in the faculty of arts should include, among others, English language and literature…as they were the gateways to other European literature and much of the conditions of modern life. Other subjects should be classical and modern languages, history, geography, and the social sciences. In the faculty of science, mathematics, physics, chemistry, botany, zoology and geology should be taught as they provided access to medicine, agriculture and engineering (Colonial Office 1945a, 16–17).

The position of this report strays from the real essence of research but it is all part of the colonial ideology. Nevertheless, these recommendations were underscored by the recommendations of a second commission, Elliott's Commission, which was set up the same year as the former (with particular reference to West Africa) and meant to "report on the organization and facilities of the existing centers of higher education in British West Africa, and to make recommendations regarding future university development in that area" (Colonial Office 1945b, vi).

The Elliot Commission was therefore expected to make a very comprehensive survey of the existing West African higher educational institutions. The commission agreed unanimously on the urgent need for the extension of higher education and of university development in West Africa, but produced majority and minority reports on the issue of the nature and number of such institutions.

Although post-secondary education in Nigeria became increasingly popular as early as 1908, it was only in the 1930s when the Yaba Higher College, Lagos was established. This college, was established to provide qualified manpower in the areas of medicine, engineering and other vocations as well as teaching staff for higher middle schools (Fafunwa 1974, 141). However,

the implementation of the Elliot's Commission's recommendations led to the establishment of the University College in Ibadan in 1948.

The University College, Ibadan was an affiliate of the University of London but also due to the nature of its establishment and objectives, it could not meet the growing educational demands of the Nigerian people. It accepted only a limited number of students and offered instruction in limited range of disciplines. Disciplines and professions crucial to the nation's development (such as engineering, architecture, law, business, accountancy, music, etc) were completely absent. Its constitution, policy and administration as well as its discriminatory practices were key shortcomings. These short-comings resulted in more vigorous agitations as at 1955 for the establishment of universities which better addressed manpower needs, the demographical realities, geographical, historical and multicultural diversity.

Consequently, the Federal Minister of Education, in April, 1959, set up the Post-School Certificate and Higher Education Commission (also known as the Ashby Commission) under the chairmanship of Sir Eric Ashby (a renowned educator and former President and Vice-chancellor of Queen's University, Belfast). The task of the commission was "to conduct an investigation into Nigeria's needs in the field of post-School Certificate and higher education over the next twenty years (i.e. up to 1980)" (Ashby 1960, 2). The commission led to the establishment of the five first generation Universities: the University of Nigeria, Nsukka (1960), Ahmadu Bello University, Zaria(1961), the University of Ife, Ile-Ife (presently known as Obafemi Awolowo University) (1962) and the University of Lagos, Yaba (1962).

These universities and others established later in the 1970s and 1980s and thereafter are meant to pursue the aims of higher education in Nigeria as defined in the National Policy on Education (NPE) through teaching, research, and dissemination of existing and new information, pursuit of service to the community and storage of knowledge (FRN 1981, 22). Of these universities, the University of Nigeria, Nsukka was the first to establish a Department of Music in 1961 and to offer a Bachelor's degree program in music. It also introduced a three-year Diploma program in Music Education in 1963 and a Master's Degree Program in the areas of African Music/Ethnomusicology, Music Education, Musical Instrument Technology and Theory and Composition in 1988.

Other Nigerian universities that have established music programs include Obafemi Awolowo University, University of Ibadan, University of Lagos, University of Uyo, Nnamdi Azikiwe University, Awka, University of Ilorin, Delta State University and Lagos State University. The University of Port Harcourt set up her own department of music recently (2009) but the University of Benin and University of Jos do not have full music programs at the undergraduate and graduate levels but they have students who conduct researches on music and music-related subjects in their Departments of Theatre Arts. Also, Ahmadu Bello University has no music program but students in the Department of Linguistics and Nigerian Languages research in traditional music especially from Northern Nigeria (Ekwueme 1975). Other Federal universities such as University of Sokoto (Usman Dan Fodio University), University of Calabar, Bayero University Kano and University of Maiduguri have neither departments of music nor do they offer any music program.

With the backing of the 1979 Constitution of Nigeria, state governments began establishing universities in their individual states. This led to the establishment of many state-owned (some of which later became Federal-owned) universities beginning in the 1980s. Anambra State University of Science and Technology (ASUTECH), which gave rise to the present Enugu State University of Science and Technology Nnamdi Azikiwe University, Awka and Ebonyi State University; Bendel State University (now Edo and Delta State universities), Ondo, Ogun, Imo and Lagos States' Universities as well as Cross River State University which gave birth to the present University of Uyo and Cross River State University. Of all these, Nnamdi Azikiwe University and the University of Uyo which are presently federal universities as well as the Delta and Lagos States' Universities have music programs and departments of music.

The foregoing discussion summarizes the gradual development of post-secondary education in Nigeria. The problems of the system began with the colonial policies which focused on education valuable to the colonial administration rather than what the Nigerian beneficiaries really required for the development of their own nation. For instance, the initial agenda was to train Nigerians to read and write to the level of substituting as interpreters, messengers, office clerks, primary school teachers and low-level staff for the ministries and parastatals with little or no prospects for aspiration to high-level management and manpower positions. This led to the disaffection of Nigerians about the evolving education system hence the reviews brought about by the various commissions set up to appraise the system. Nevertheless, the problems of post secondary education and in fact, the entire education system in Nigeria since independence cannot be simply traced to colonial legacy alone. The system also suffers from mismanagement and poor government policy.

3.5. Indigenization and Cultural Consciousness. The activities in the church, mission schools and civil service brought about tension in the political activities of the growing urban population in Lagos. Returning slaves did not enjoy the free rein of participation in political decision-making even though they enjoyed an educational advantage over the rest of the population. While the Lagos local government was constituted in 1861, it was only in 1872 that it had its first African representative after increasing agitation against domination of the British and later French and German businessmen who competed for resources and commercial interests. At first, the British Royal Niger Company was completely in charge of British interest i the coastal towns including Lagos. However, when the French and Germans arrived, British companies, in a bid to consolidate their positions, merged to form the United African Company (UAC) and this resulted in sending indigenous traders into bankruptcy. Churches did assimilate Africans as clergymen. However, they were few and were not promoted as their European counterparts.

Africans began to reassess their relationship with Europeans and demanded leadership positions and in turn, a more sympathetic attitude towards African culture. This movement led to the emergence of the Native Baptist Church in 1888. Consequently, the missionary churches began to experience internal crises that led to series of fragmentation in their ranks. The tension became protracted and soon it affected the major Christian missions such as the CMS, Baptist, Catholic and Wesleyan missions. The result of all these was the rise of new indigenous churches from the parent mission churches. For instance, on August 14, 1891, the Native African Church was formed by factions of the African (Native Baptist) Church and the Methodist church. Other denominations such as the Aladura and Cherubim and Seraphim which emerged in the scene in the 1920s fostered the indigenization of the Christian religion in Nigeria. They were noted for their early support for the use African music and musical instruments in their services. Due to

their use of indigenous music, these churches faced the prospect of profanity charges from the other major Christian denominations. The colonial government supported this prohibition of African music in the church not only because of their so-called "paganistic" nature but also because the Europeans considered them to be offensive and therefore not permissible for public rendition.

The United African Church faced prosecution by the colonial court for including African music in their service in 1891. This development was not unchallenged. In fact, Mojola Agbebi (also known as D. E. Vincent), a leader of the African Methodist church directed his church members in Ekiti not to use European hymns in their churches for seven years in order to enable African Hymns to attain their status in the services. Subsequently, one notable hymnologist, Ajibola K. Ajisafe pioneered the use of traditional songs in the church services of the United African Methodist Church, Eleja in 1917. Gradually, the use of native airs in church services increased as other indigenous churches such as Ethiopian and Brotherhood churches, founded in 1918, followed suit. Ajisafe furthered his cause by establishing the African Church Choir in 1918 with the assistance of Abayode-Cole, who was a pastor of the African Bethel Cathedral, Lagos.

In time, these developments gained inroads into orthodox churches. Even pastors of the orthodox churches played important roles in this indigenization process. For instance, in his letter to Governor Cornelius Alfred Moloney (1848–1913), Rev. James J. White (a CMS pastor) describes his role in the lifting of the ban on the use of indigenous music by the CMS in the evangelization process and states that

> the *Ọtas* being reported to be famous native poets and musicians and finding a difficulty to teach the new converts to Christianity English tunes, I asked them to compose their own hymns and songs, which they did, subject to my corrections … They are used to this day in divine worship. There is nothing like rhyming or meter. The hymns and songs being their own composition, they are intelligibly sung by old and young and I have no doubt that the use of it has tended to deepen their devotion (1889, 290).

This lifting of the prohibition against indigenous music in religious services had a corresponding effect on the concert music resulting in the formation of musical societies promoting traditional music. One example was the Melodramatic Society, formed by Herbert Macaulay, who later became a central figure the Nigerian nationalist movement. Among the reasons for the reversal of prohibition of native music in the orthodox churches, the loss of converts was perhaps the most important. Some of the indigenous clergy like Canon Josiah Jesse Ransome-Kuti and Emmanuel Sowande helped with the introduction of Yoruba music into the services at St. Jude's Anglican Church, Lagos. Other musicians in this movement include Theophilus Philips, A. K. Ajibola, Ikoli Harcourt-Whyte, Olaolu Omideyi, G.B. Oriere, Rev. David Okongwu, and Nelson Okoli, among others. These composers transformed many traditional songs into Christian religious forms by either adapting traditional tunes into religious tunes or vice versa. The nature of such transformations is discussed further in the works of Philip and Harcourt-Whyte in the next chapter.

3.6. Colonial Military/Service Bands. The colonial administration in Nigeria, like its counterparts in other parts of Africa, established service bands for the army, navy and police to provide recreational music from the European repertoire for various occasions of the state and the force units. Members of these bands attended the schools of music established in the individual units of these forces. Usually, the instruction covered rudiments and theory of music,

conducting and scoring and arranging as well as applied music on various musical instruments used in the bands. The band leaders who were mostly Europeans were usually trained in Europe. Prior to the independence, these bands also provided entertainment for guests at the European clubs and garden parties hosted by the colonial administrators. In this way, these force units became one of the avenues for the dissemination of Western music knowledge to the recruits and members of the colonial force units who were sometimes in attendance at such parties More recently, the repertoire has become diversified to include various forms of concert and popular music for the band as well as traditional music meant to reflect the cultural diversity of Nigeria. At present the Nigerian Army has a school of music which helps to train their band recruits. Meanwhile, each arm of the armed forces namely the army, navy and air force as well as police and customs have their respective service bands. Some of the graduates of these band training units are allowed to pursue further musical training programs in the various institutions of higher learning in Nigeria instead of England as was the case in the colonial era.

3.7. Urban Popular and Highlife Music. As in the concert music scene from the 19th century into the early 20th century, the European colonization of Nigeria and the influx of freed slaves into the coastal towns such as Lagos led to the introduction of European and Caribbean popular music including such ballroom styles as Waltz. There were also 20th century forms such as, Quickstep, Foxtrot and Tango as well as Latin forms such as Rumba, Meringue, Cha-cha-cha and Mambo. The dominance of these styles in the Lagos area was soon challenged due to their exclusion of the indigenes —a trend that led to the experimentation in the traditional popular genres which resulted in the evolution of Highlife music. These indigenous forms include the *Akuko na Egwu* (Story in song) and *Egwu Ekpili* (literary meaning bead music) as well as other

similar traditional styles in the Igbo area which were also referred to as palm-wine styles and *Konkoma* dance bands from the Ijaw area as well as old Yoruba styles (also called "native blues") all of which were performed during events and ceremonies for the indigenous audience. Exponents of the Igbo styles include G.T Onwuka and Israel Nwoba Njemanze (murdered for using his music to oppose bad governance) who played box guitar accompanied by bottles, clips thumb piano and congas. With these indigenous entertainment music-types borne out of traditional concert parties, Nigerians responded strongly and unanimously to the ensuing musical revolution in the European-influenced popular music scene. Akpabot (1989) described the whole scenario as "a deliberate protest against Western popular dance music which thrived in the country during the colonial era." As I have argued elsewhere (Nnamani 2007, 4), the origin of Nigerian Highlife should not be linked to the development of similar genres in Ghana or Sierra Leone as Bruce (1969), Collins (1976) and Coplan (1978) have argued. Its roots predate the Ghanaian *Adaba* or *Konkomba* and the Sierra Leonian *Gumbey*. Indigenous Highlife music forms have long been a part and parcel of the traditional music practice of several Nigerian cultural groups. However, their ascendance to the urban popular music stage is a later development which resulted from simultaneity of local and external factors which border on the response of the indigenous forms to the threat of their extinction by the rapid rise of foreign popular forms. In fact, the term, "Highlife" (coined in the 1920s) refers to the kind of European-derived evening attire and dancing to which the local elites aspired and soon made their own. It therefore represents yet another product of the tension between European music and local Nigerian music experiment.

Highlife music blossomed in the 1950s with the emergence of several indigenous highlife bands such as those of Aderi Olariche from Owerri Igbo area and Okonkwo Adigwe of the western (riverline) Igbo area of Eastern and Mid-western Nigeria. The ensuing highlife boom coincided with the tour of Nigeria by the Ghanaian-born, Emmanuel Teteh Mensah (also known as E.T.Mensah) and his Tempos' Band led to a flux of other musicians in the western part of the country to switch from either native blues or Western dance music to highlife. Such musicians as Sam Akpabot, Bobby Benson, Victor Olaiya, Rex Jim Lawson, Zeal Onyia and E.C. Arinze therefore became early pioneers of Nigerian Highlife music. Other highlife exponents of the 1950s and 1960s include Charles Iwegbue and his Archibogs, Odus and his Morning Star Orchestra, the African Girls' Star Band, Ude Ihesiulo and the City Stars of Aba, Chris Ajilo and the Good Band , King Kenny Adex and the Western Trooper's Band, Eric Akaeze and his Agazas, the Seven Brothers Band, Sunday Irabor and the Moonshine Dance Band and Leonard Okpala and the Peacemakers'Band among others.

The outbreak of the Nigerian-Biafran (or Nigerian Civil) War caused a great setback to the growth of Highlife music in Nigeria. Following the exodus of the easterners from Lagos, Juju music took over among the Yoruba but Highlife continued to flourish in Igboland which became the home of Highlife music when its popularity declined in Ghana in the 1970s and 1980s. Ronnie Graham describes this scenario in his *Stern's Guide to Contemporary African Music* (1988) and argues that

> it was only in eastern Nigeria, among the Ibos, that highlife not only survived but positively flourished to the extent that by the 1970s and 1980s, with the decline in

> popularity of highlife in Ghana, it was really only the Ibos who were continuing to develop this important musical tradition (53).[6]

Ronnie's statement is a simple way of describing the role of Igbo people and culture in the development of highlife music in Nigeria. Igbo musicians have made enormous contributions to the growth and development of highlife music in Nigeria in a way that today, highlife is not only a cultural symbol in Igboland but also almost synonymous with Igbo music. Also, at present, there are various sub-styles of highlife which reflect the sub-cultural groupings in Igboland. These include Owerri, Enugu, Ogbaru and Anambra sub-styles among others. In the mid 1970s and early 1980s, several musicians from other countries including Cameroun and Ghana relocated to Igboland to develop and nurture their musical styles. These include Nico Mbarga from Cameroun and several Ghanaian highlife bands such as Okukuseku and African Brothers International who took musical refuge in Igboland during Ghana's gloom economic and political situation in the late 1970s.

In the Nigerian urban popular music scene, the Highlife genre has helped to revolutionize the various facets of Nigerian contemporary music scene. Like the Nigerian Hymnody tradition, the Highlife genre became an epitome of the African cultural consciousness in the musical practice of the Nigerian. In fact, its role as a cultural symbol and an instrument of political awareness in the colonial and post-colonial Nigeria cannot be overemphasized.

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[6] The use of the word Ibo here is incorrect. It does not represent the people or culture being refereed to. The name was used by early European researchers (some of whom we cited earlier in this work) to describe Igbo people and Igbo culture and language. At the time of Ronnie's publication, the word was no longer used in most studies on Igbo people, culture and language.

Highlife music also served a decisive role in the development of contemporary Nigerian art music is strong and composers such as Fela Sowande, Sam Akpabot, Okechukwu Ndubuisi and Onyee Nwankpa are known for invoking reminiscences of Highlife music in their various works. Omojola (1998) observes this practice in Sowande's "Nigeria Folk Symphony":

> Highlife is an even greater force in the second part of the exposition. In addition to the invention of the motivic materials in a manner which is reminiscent of the improvisational character of highlife, other prominent features of this part are: (1) the tonic-dominant chords cycles of the double basses and the harp; (2) the syncopated (typical highlife) rhythm of the woodblock; (3) the melodic use of the augmented second and the minor seventh; and (4) the harmonic prevalence of the parallel thirds. All these features continue to draw attention to the highlife idiom of the movement (476–77).

These features are not solely associated with Highlife because they are also part and parcel of the traditional music scene from which many Highlife musicians borrowed heavily. Nonetheless, to define what features are of highlife origin, one may have to engage in a more indepth analytical discussion of particular styles which, in most cases, have been in a state of perpetual tension seeking to balance the pull between the more traditional traits against what Agawu (2003, 131) referred to as "an invariant, harmonically driven, pre-compositionally-determined" ones. At one time, Sam Akpabot and Fela Sowande led their own Highlife bands: "The Akpabot Players" and "The Triumph Club Band" respectively. Our discussion here will be concerned with the relationship between the popular and art music tradition.

CHAPTER FOUR

Nature of Contemporary Nigerian Art music and Pioneer Composers

In the previous chapter, we discussed the various factors which are fundamental to the development of contemporary art music in Nigeria. These factors which cut across the historical, political, social and economic milieu of the Nigerian colonial experience have strong impetus on the development and growth of the contemporary art music.

This chapter discusses pioneer musicians who shaped the development of contemporary art music in Nigeria. It also links them to members of the later generations such as Ekwueme, Ndubuisi, Uzoigwe and Mereni whose works are discussed later. Some like Theophilus Philips, Ikoli Harcourt-Whyte, were products of the European church hymnody. Others like Bankole, Euba and Ojukwu were influenced not only by the church hymnody but also by education in the European classical music tradition outside the church.

4.1. Birth and Growth of Nigerian Art music: Some Pioneer Composers and their Works.

Nigeria's diverse multi-cultural landscape is reflected in the variety of musical traditions that abound in the country. Apart from the various forms of indigenous traditional music which continue to be practiced in the communities, there is a growing body of music based on transformations of these traditional forms in what might be referred to as neo-traditional forms. These include traditional forms which are at present organized and featured outside their immediate communities and/or contexts as a way to revitalize, project and perpetuate such musical practices.

In Igboland for instance, genres such as *Atịlọgwụ*, *Egedege*, *Nkwa-Nwite*, *Egwu Amala*, etc, are featured at public events outside the village squares during church, state and national festivals and ceremonies in cities far away from their traditional community settings.[7] In the contemporary scene, both popular and art music genres derive many of their traits from the traditional musical practices and elements of foreign musical idioms. This duality is a strong facet of the contemporary musical practice in Nigeria in which some of the new urban institutions including concert halls, night clubs and theatres as well as the church and educational institutions play vital roles.

The development of contemporary art music in Nigeria can be grouped into different eras to reflect the major developmental trends vis-à-vis the lives of the major composers. Johnston Njoku divides the developments into three periods namely: "Victorian era (1846–1914); the colonial period (1914–1960) and the late twentieth century" (1997, 233). The Victorian period spans from the missionaries' introduction of Christian music in the western Nigeria to the amalgamation of the southern and northern protectorates of Nigeria into one country in 1914. This categorization is commendable and the notion of a Victorian era in Nigeria seems to be based on the premise that the art music practice during the era was dominated by English merchants, colonial administrators and missionaries. The European elite culture in the Nigeria of

[7] These are traditional forms of dance music which feature in the contemporary entertainment music scene. They are known for different level of acrobatic artistry. Atilọgwụ which originated in Ezeagụ (Enugu State) is mainly for young boys. Its famous version is called Mkpọkiti Dance. Egedege is another youth ensemble led by Ms. Theresa Onuorah from Unubi (Anambra State). Nkwa-Nwite and Egwu Amala are women ensembles from Afikpo (Ebọnyi State) and Ọgbaru (Anambra States) respectively.

this era have been described as "Victorian" in other works such as Leonard (1967), Cole (1975), Echeruo (1977) and Mann (2007). Echeruo (1977) writes

> in the tradition of the 19th century European values, musical entertainments, especially the Opera, was a necessary symbol of status and culture. For this reason, the educated Lagosian, whether white or black, was anxious to demonstrate his love for and accomplishment in music....The remark only seeks to [among other things] remind us that interest inmusic in Lagos during this period was part of a larger attachment to Victorian culture...(67).

In contrast to Echeruo, Njoku's discussion excludes the contribution of Nigerians. This might not be unconnected with the reports from such sources as the Lagos newspapers of the period which concentrated their reporting entirely on the European musical concerts. Their accounts give the impression that musical entertainment in Lagos began with the Christian missionaries and foreign consuls and excluded the participation of the indigenous Lagosians. As mentioned earlier, even though European classical art music tradition was part of the elite culture that evolved in southern Nigeria (especially Lagos) during this period, Nigerian music and musicians, composers and performers were also part of the entire process.

The discussion of the trends in the development of art music in Nigeria should take cognizance of the musical activities before, during and after the colonial era. In terms of compositional stylistic considerations, these eras can be classified into four main eras namely, the formative or pre-colonial, middle or pre-independence/Colonial, Independence/nationalism and post-independence/ modern eras and beyond. The following discussion is to show briefly the various trends associated with each of these periods.

The Formative /Pre-Colonial Period (pre-1846–1914) can be traced to the time before the advent of the missionaries and their introduction of Christian Church music in Nigeria. This phase can be said to span through the pre-missionary period. The early part of the phase is characterized by purely traditional music practice featured in the individual communities that were later brought together to form what became known as Nigeria. During this era, each of the cultural groups such as Igbo, Yoruba, Hausa, Edo, Efik/Ibibio, Ijaw, Itsekiri and Urhobo among others had its own type of traditional music which serves their communal interests. There was no conventionally acceptable nature for these forms of traditional art music since they were mainly culturo-centric.

With the missionaries came Christian worship hymnody. The new converts were exposed to and trained in singing hymns for worship. Western hymns were retained in their "pure" forms and the converts were trained to use them strictly according to the church tradition. Meanwhile, the traditional music-types continued to exist in the purely traditional setting since they were banned in the Christian liturgical settings. The climax of this era was the formation of the Lagos Philharmonic Society (1873) whose repertoire included both instrumental and choral music. Composition and performance of art music in this part of this era reflected mainly European ideals and the audience of the concert halls comprised Europeans and emigrants as well as indigenous Lagos elites. Other musical associations which were involved in the concert music hall performances include The Academy (1866), Lagos Grammar School Entertainment Society (1872), Lagos Éspirit de Corp Society (1876), Flowers of Lagos Society (1878), The Methodist Boys Entertainment Society (1880), Melo-Dramatic Society (1881) and Mechanics Dramatic Society (1884) among others. Some of the prominent Nigerian musicians in this era include

Robert Campbell, Otumba John Payne, Herbert Macaulay, Olu Lufadeji, Charlotte Obassa (Nee Blaise), Nathaniel King and Robert Coker.

The Middle (Pre-Independence /Colonial) Period (1914–1960) is marked by the emergence of many Nigerian composers such as Theophilus King Ekundayo Philips, Ikoli Harcourt-Whyte, Fela Sowande, Nelson Okoli, Wilberforce Echezona and Ayo Bankole. These musicians not only used European elements in their compositions but also introduced African idioms in some of them. Unlike the foreign-dominated Philharmonic Society mentioned above, here, the attempt was to give a Nigerian face to church hymns and concert music to make them to resonate more directly with local congregations. This attempt started with the choirboy converts who were later to re-write the hymns into the vernacular and but also were able to write works for the classical concert settings. The retention of the harmonic voice-parts however, resulted in the use of meaningless words since the composers did not adhere in their melodic constructions to the tonal inflections of the vernacular languages. These efforts gradually led to the production of full-scale indigenous compositions popularly known among church music enthusiasts as "native airs" (a song with a religious setting but not essentially written as a setting of any part of the liturgy such as "Kyrie," "Credo" or "Sanctus" and other sections of the mass in the catholic liturgy or protestant service).

In addition, this phase witnessed the training of the first group of contemporary Nigerian music composers in institutions of learning outside the country and many of them soon became part of the nationalistic movement in the colonial Nigeria of the time. Composers experimented with

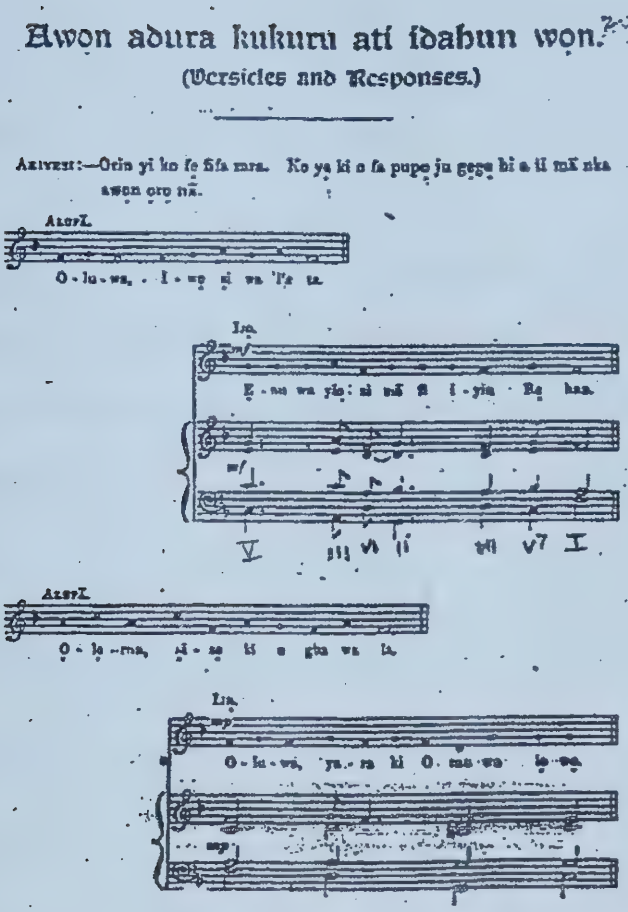
indigenous musical idioms which they blended with those of Western music in the various musical forms they were composing within and outside the country.

Theophilus King Ekundayo Philips (1884–1969) was one of the foremost contributors to the early beginnings of Contemporary Nigerian art music, especially the church music. He was born in a musical family and received his early musical training at home. His uncle, Johnson, a church minister, gave him his first organ lessons. According to Alajah-Browne (1981), Philips attended the Church Missionary Society (CMS) Grammar School in Lagos, and was appointed organist of St. Paul's Church, Breadfruit, Lagos at the age of 18. Philips' names show evidence of European influence and parents often gave English names to their children in order to facilitate their part in a prevailing cultural transition from the traditional to the colonial-influenced modernism. This practice has gradually phased out and today, most Yoruba families have purely traditional names. Philips remained in his post as organist at St. Paul's for nine years before leaving for the Trinity College of Music, London to study piano, organ and violin. He was the second Nigerian to have received formal Western professional musical training after Robert Coker who went to study music in Germany in 1871. When Philips returned to Nigeria, he was appointed organist and choirmaster of the Christ Church Cathedral (the first church in Lagos Anglican Diocese). He retired from this position in 1962. In 1964, he received an honorary Doctor of Music degree from the University of Nigeria in recognition of his creative efforts and for his teaching activities. Indeed most of the early composers of contemporary Nigerian art music including Samuel Akpabot, Ayo Bankole and Fela Sowande had studied with Philips.

Philips was the first Nigerian to conduct research on Yoruba music. His research which was published in 1953 was titled, "Yoruba Music." This work provides basic information on the musical practice of Yoruba people in Nigeria. It contains Philips' comparative views about Yoruba music and European medieval music. For instance, he states that most Yoruba Music is based on pentatonic scales which are similar to those used in European music between the 10^{th} and 15^{th} centuries. He also points out that even though the seven-note scale was in use in Europe at that time, so sparingly were the two notes, Fah and Te used that the music of the period could almost pass as pentatonic (1953, 9). Some of his observations on Yoruba music, for instance, his assertion as to its lack of harmony and being based only on pentatonic scale may be seen as controversial and unacceptable since they are based on his own limited scope of research. This limitation is not of his knowledge of Yoruba music, but in the critical/theoretical/ comparative apparatus by which he relates this work to Western music-theoretical categories. Also, these conclusions may not be unconnected with his level of study as a piano and organ student at the Trinity College of Music, London at the time. These notwithstanding, Philips employed a synthesis of elements of Yoruba traditional music and Western (European) music in his own works such works as "Yoruba Vesicles and Responses (eg: "Awon Adura Kukuru ati Idabun Won?") and his famous anthem, "Emi O gbe oju mi soke Wonn.i." Both these works adhere to tonal inflexion (intonational contour) of words in the melodic lines : the pentatonic melodies are harmonized with diatonic triads, which show a distinctly European influence.

In this Yoruba Vesicle and Responses titled, "Awon Adura Kukuru Ati Idabun Won" (Example I), Philips uses the idioms of Yoruba music in combination with those of European conventional compositional style.

Versicles and Responses


Awọn adura kukuru ati idahun wọn.
(Versicles and Responses.)
Akrrzi:—Ọtọ yi ko fẹ ṣẹ́ṣẹ mra. Ko ya ki o fa pupọ ju gẹgẹ bi a ti mẹ́ nka awọn ọrọ nã.
Akrrzi.
Ọ - lu - wa, . I - wọ ni wa 'lẹ ta.
Lu.
E - ma wa yin: ni mẹ́ ti - yin Eg haa.
V
iii vi ii
vii V7 I
Akrrzi.
Ọ - lọ - run, ni - ọ ti o gba wa la.
Lu.
Ọ - lu - wa, ya - ra ki Ọ - run wa lọ - wọ.

Example 1. "Awon Adura Kukuru Ati Idabun Won"

Here, he employs five pitches, reminiscent of a pentatonic scale, and allocates the pitches of his melodies to reflect the tonal contour of spoken Yoruba. This approach, according to Vidal (1977),

> was not only based upon folksongs, but are the outcome of practice of compositions based upon researches into Yoruba music and the study of the unwritten laws governing

> it… [and thus meant to] invent melodies to fit the correct tonal structure of the sentences used in the prose sections of the Christian liturgy in the same way the "Iwi" or "Ijala" chanter does in Yoruba traditional chants (77).

Thus, melodic structure in Philips's music, insofar as it is adapted to the tonal structure of the language, is primarily meaning-driven. Philips' harmonic organization in this song is governed by the relationship between the solo part and the piano accompaniment.

An apparent advancement of this procedure which includes employing correct melodic inflection corresponding to meaning of text within a harmonic structure analyzable in terms of tonal theory can be found in his song, "Emi O Gbe Oju Mi S'oke Wonni" (I will lift up my eyes) shown in Example 2.

Emi o gbe oju mi soke wonni
T. K. E. PHILLIPS
Boys
Emi o gbe oju mi so- ke won-nii ni- bo ni iranlọwọ mi yio ha ti wa.
Men
Iranlọ-wọ mi ti ọ- wọ Oluwa wa ti o da ọrun on— ai-ye.
Iranlọ-wọ mi Iranlọwọ mi I-ranlọwọ ti ọ-wọ
cresc.
Iranlọwọ mi Iranlọwọ mi I-ran-lọ-wọ mi ti ọ-wọ
Manual colla voce ad lib.
cresc.
Ped.

Example 2. "Emi O gbe Oju Mi Soke Wonni." Opening section

In this setting of Psalm 121, Philips employs the diatonic harmonic principle in the accompaniment part of the pentatonic-structured indigenous text. In this case, the harmonic scheme of the piano part is essentially light-textured in the solo passages. In this type of liturgical work, Philips shows evidence of his attempt to create a kind of Nigerian reimagining of Western musical history. His "Vesicles" and "Responses" are attempts to retroactively write Nigeria into the Western tradition. In these two songs, the implication of adapting indigenous songs to the harmonic scheme described above has nothing to do with indigenous harmony,

which accommodates multipart structures that do not follow the strict vertical relationship and prescribed harmonic goals as used by Philips here. In any case, his adoption of the hymnody tradition here is justifiable both in terms of the nature and function of the music in question. Philips purpose was not to develop an indigenous scheme but to advance a scheme that is familiar to the music and setting for which he was writing.

Ikoli Harcourt-Whyte (1905–1977) is another leading pioneer of Nigerian art music. His works, which have some major stylistic features of Igbo hymnody, have been given considerable prominence in the writings of Achinivu Kanu Achinivu.

Harcourt-Whyte was born in 1905 in Abomena, in the present Rivers State. He was educated at the Methodist school, Abonema where he was a member of the school band. At this early stage, he showed strong enthusiasm for music and he was also a member of his local choir. At the age of 20, he contacted leprosy. In 1924, he was among the forty-one lepers who were taken to the General Hospital, Port Harcourt to receive treatment. As more lepers from various parts of the then Eastern Region were gradually relocated to this hospital, the host community began to protest. This led to the opening of a new centre, the Leprosy Colony, founded by theMethodist Church at Uzuakoli in the present Abia State of Nigeria, for the treatment of this afflicted and rejected population. It was not until the opening ceremony of this new leprosy facility that Harcourt's enthusiasm for music was rekindled by the musical performance. Unable to be practically involved in such performances due to his physical condition, he decided to teach and to compose music. According to Achinivu (1979),

> Harcourt was a man of great aspiration who used his limited abilities to the fullest. While undergoing treatment at the leprosy hospital at the Uzuakoli Leprosy Colony, he organized and founded a school for adults where he was the sole teacher for about 50 students. Through him, the school organized a choir which provided him with a much desired forum for expressing the music about which he was so passionate (28).

At Uzuakoli, Harcourt received further treatment and was eventually healed because of, according to him, "God's intervention." Harcourt's further exposure to music came from his interaction with one of the administrators of the colony, Mr Samuel Davey (a leprologist and Methodist minister) and his wife both of whom were musicians and who were strongly moved by Harcourt's efforts and dedication in the school and his strong interest in music. Fascinated by Harcourt's work at the school, they encouraged him to advance his musical knowledge by assigning him the task of copying and transcribing hymns and local songs for the school and hospital.

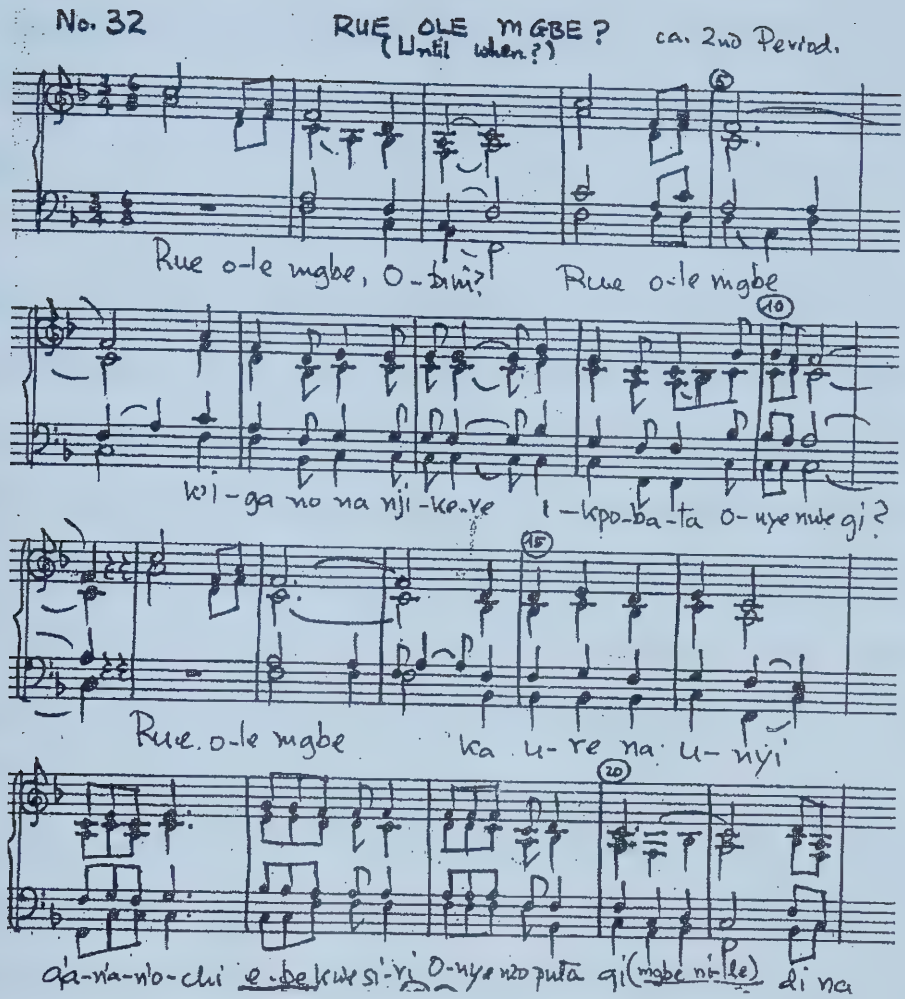
Mrs. Elizabeth Davey, a trained pianist, gave Harcourt some coaching in the rudiments of music. She also took over the administration of the school while Harcourt helped out occasionally with the rehearsal of the choir—an opportunity that enrich his experience in musical knowledge and performance. After the miraculous cure of his leprosy at the colony in December 1949, he was discharged from the hospital but subsequently recalled to the colony by the government in 1950, and employed as a welfare staff and teacher at the hospital. In these positions, he became well known within and outside the community as a composer. In an interview, Achinivu Kanu Achinivu, who is an expert on Harcourt-Whyte's music recalls the influence of Harcourt's musical performances at the colony.

> In those days, we were living at Uzuakoli where my father was the principal of the secondary school and Higher School arms of the Methodist College Uzuakoli. I used to

> forego my siesta and sneak into the colony to watch Harcourt's rehearsals and performances. It was he (Harcourt) who met my father to convince him to allow me to read music instead of medicine which I was being prepared for. One day he came to my father and said, "Maazi" [master], I pray you to allow your son to read music. Who knows whether he is the one who will make people to know about my music?" It was his pleas that eventually made my father to accept my choice of embarking on a music career (Achinivu,A.Kanu University of Nigeria - in discussion with the author, April, 2005).

In the course of his stay at this colony, Harcourt participated in the daily prayers and singing of Methodist Hymns which were part of the Christian doctrinal and moral philosophy imparted to the patients. His exposure to these hymns was primary in composing his own music in the predominantly homophonic style of the hymns. Even in his secular songs such as "O' Nne, Azikiwe," Harcourt-Whyte retains the homophonic form and the parallel thirds and sixths that reflect much of the hymnody technique.

Most of his songs were therefore set like strophic hymns but his strict adherence to this technique resulted in changes in the meanings of some of the words. Harcourt's melodies are mainly diatonic and conform to the normal style of Igbo tunes in terms of shape and intervallic content. In addition to the use of the homophonic and contrapuntal techniques, Harcourt-Whyte's music is known for the predominance of parallel harmonies in which such intervals as the 3^{rd} and 6^{th} are prevalent. Despite the expected good result of this technique, sometimes, the result of his application of these features tend to defeat the composer's intentions. For instance, his attempt to use contrary motion in between two or more vocal lines sometimes gives rise to the creation of melodic parts that do not reflect the intonation of the text underlay. Some of these features can be seen in his song, "Rue Ole Mgbe" (Until When?). Example 3 provides the first 21 measures.


No. 32
RUE OLE MGBE ?
(Until when?)
ca. 2nd Period.
Rue o-le mgbe, O-bim?
Rue o-le mgbe
wi-ga no na nji-ke-ye
i-kpo-ba-ta O-uye nuke gi?
Rue. o-le mgbe
ka u-re na u-nyi
a-na-no-chi e-be kwe si-ri O-uye nzo puta gi (mgbe nile) di na

Example 3. "Rue Ole Mgbe?" Opening Section, mm. 1–21

In measures 3 and 21 the subdominant note, C, is used at the cadential point in a rather unconventional manner.

In this case, I think that Harcourt-Whyte's attachment to protestant hymnody causes him to use the plagal cadence at any point in his song it pleases him. For instance, in measure 3 in example 3 above, the composer uses the bass part to effect a plagal cadence even when the upper parts do

not really suggest it. His predominant use of root-position triads and parallel thirds might not be unconnected with his linear conception of these sonorities even when the music is essentially homophonic.

One of the features of Harcourt-Whyte's music that shows his affinity to Igbo traditional music is his use of forms that develop irregular phrasing and structures. His extensive use of variations in the second and subsequent stanzas of some of his songs keeps many of his songs outside the bounds of the strophic tradition. The extensive use of the call-and-response patterns is essential in the development of his melodic structures and the frequent occurrence of irregular phrasing agrees with the syncopation and interlocking technique in Igbo traditional music. Especially in its rhythmic and melodic flow and its use of the call-and-response pattern, Harcourt-Whyte's music is strongly marked by Igbo traditional music as can be seen in this song, "Rue Ole Mgbe." For instance, in repeating the words, "Rue Ole Mgbe" in measure $4–5^2$, Harcourt creates an echo which mirrors a call-and-response relationship between the duet entry (m.1) and the tutti passage in measures $4–5^2$. This reinforcement is consolidated in the song with the continuation of the tutti passage in measures 6–11 before the duet's second entry in measure 12. Also, in the melodic movement in the tutti passage (mm. $6^4–11$), the composer starts each phrase line on an anacrusis, a feature repeated in measure 14, even though it presents irregular structures with regards to the linguistic demands of the text. This feature is common in Harcourt's songs and makes them sometimes difficult to execute for singers.

Harcourt's harmonic vocabulary is often restricted to the primary triads. His attempt to maintain the meaning of the text leads him to use parallel thirds and even fifths and octave. In his works, he writes his second part as a third below the principal melody, finding this practice suitable for

retaining the contours of the textual line found in the melody line. This made him to write the different parts in a way that suits the intonation of the lyrics. In tonal languages, such textual construction makes the sung words to retain their contours as they are in spoken forms. Again, due to his limited knowledge of conventional European harmony, he often makes use of what in the Western sense can be considered as unorthodox voice leadings hence the use of consecutive 5th, unprepared and unresolved sevenths. Commenting on Harcourt's harmonic technique, Ekwueme (1981) states that

> his harmony, while following the usual form of hymn tune harmony, is not confined to (western) text-book progressions especially as Harcourt Whyte has had no formal musical education. Consequently, a characteristic feature of his harmony, is a juxtaposition of traditional Igbo harmony[8], with its parallelisms of 3rds, 4ths and 5ths and western chordal harmony (*alla* hymn tunes) especially at cadences (21).

This preponderance of simple harmonic vocabulary, lack of modulations and the use of the parallel harmonies are fundamental in his compositional style. What his efforts lack from the standpoint of Western harmonic practice, however, resonate as an attempt to evolve an Igbo Hymnody. Thus, these patterns reflect more evidence of the conscious or unconscious attempt to create a Nigerian-based music by adapting Western forms, hence the similarity between Harcourt's works and the Western *contrafactum* styles. Harcourt's music can be said to have originated partly from the European tradition but the use of indigenous language is a dominant factor which influences the outcomes of other related factors in his works.

[8] The harmony being referred to here is the linear harmony which is common in the traditional music of Igbo people.

The Independence and Post-Independence /Modern Period (1960–1970 and beyond) is marked by a new awakening in the use of indigenous musical idioms as music begins to function as a tool for political emancipation. The influence of technology increased far beyond what it used to be in the colonial era due to the emerging economic market in Nigeria. This period witnessed the emergence of composers some of whom were pupils of Philips and his contemporaries as well as others who had received musical training at higher degree levels. These include, Samuel Akpabot, Laz Ekwueme, Samuel Ojukwu, Akin Euba, Okechukwu Ndubuisi and Adolf Ahanotu among others. Akpabot and Euba had the opportunity to work in the Nigerian media industry of the time especially, the Nigerian Broadcasting Corporation (NBC) which brought about increased influence of technology in the production and consumption in the contemporary art music scene. Thus, unlike the previous periods dominated by foreign press, missionary churches and schools, the impact of the local national media cannot be overemphasized. In fact, from this point on the composers' works were aired in the local airwaves not only more regularly but also alongside their Western counterparts as part of the concert music repertoire. This trend provided more commission possibilities for radio and television broadcasts hence a fertile ground for promoting the indigenous composers and their works as part of the new musical culture of Nigeria.

Moreover, the employment of some of these composers by the media houses helped in the dissemination of information about Nigerian music. In addition, with the establishment of music departments in the country's universities such as the University of Nigeria, the media houses (Radio and Television), music festivals and competitions organized at the national and regional

levels as well as in the churches provided avenues for promoting the musical training of budding composers.

From all these activities through years discussed above, we can see that Nigerian composers consciously used music as a form of political self-expression and cultural consciousness. Some of the works were a potent force in the journey to and celebration of Nigeria's independence. In line with the prevailing wave of nationalism, at this period, many of the works were written with Nigerian musical idioms in order to give them a sense of patriotism, pride and identity. These works include "Nigerian Suite for Piano" (Bankole, 1959), "Overture for a Nigerian Ballet" (Akpabot, 1959), "The Folk Symphony" (Sowande, 1960) and "Nigerian Rhapsody for Strings" (Ekwueme, 1960) among others. Also, the media-technological developments provide new venues for dissemination of contemporary Nigerian music. Over the years, the Nigerian art music scene has continued to grow because of a more extensive and more commonly accessible Western education. Consequently, at present, the cross-idiom experimentation of Nigerian composers extends in scope to a wider spectrum of genres than the exigencies and limitations of church functions would permit. Such experiments are evident in solo and other art music works such as operas, symphonies and large scale and chamber vocal music works which made strong use of indigenous musical materials. This trend can be exemplified in such works as Ekueme's "Missa Africana," Okechuku Ndubuisi's Opera, "Symbol of a Miracle," Uzoigwe's "Lustra Variations," and Mereni's "Afroludi" as well as Nwankpa's "Reconciliation Symphony" among others.

Ayo Bankole (1935–1976) was born of a musical parentage in 1935 in Jos in the present Plateau State in Northern Nigeira. His father, Theophilus Abiodun Bankole was the organist at St. Luke's Church, Jos and later in 1941 at St. Peter's Church, Faji, Lagos whereas his mother was a music teacher at Queen's School, Ede. His grand father, Akinje George had been organist and choirmaster at the First Baptist Church, Lagos and taught Ayo to play the harmonium and piano. Ayo Bankole became a chorister and organ student under Theophilus K.Ekundayo Philips at the Christ Church, Lagos. In 1945, he was admitted to the Baptist Academy secondary School, Lagos. He became a clerk at the Nigerian Broadcasting Corporation in 1954 where he met Fela Sowande with whom he also studied organ. In 1957, he left for the Guildhall School of Music and Drama, London to study music with a Federal Government scholarship. It was at Guildhall that he started his composition career with his two piano works, "Nigerian Suite" and "Ja Ojul*e*" in which he featured Yoruba folk tunes and rhythmic patterns, modal inflected harmonies, pedal notes and ostinati.

During his studies at Guildhall, Ayo Bankole studied composition, piano and organ for the GGSM graduate diploma in teaching and graduated in 1961 as a distinguished organist. This earned him a scholarship to study at Clare College, Cambridge where he graduated with a Bachelor of Arts degree in music in 1964 and a Masters degree in 1967. He was awarded the Fellow of the Royal College of Organists (FRCO) in 1964 and thus became the second Nigerian (after Fela Sowande) to obtain the highest British professional qualification for organists. He also attended the University of California, UCLA where he studied Ethnomusicology (1964–1966). After his graduation in 1966, he returned to Nigeria and was appointed senior music producer at the Nigerian Broadcasting Corporation (NBC), Lagos. He worked there from 1966 to 1969 when

he was appointed as a lecturer at the University of Lagos and worked there till he died in 1976. The list of his works appears in the appendix.

"Ore Ofe Jesu Kristi" (The Grace of our Lord, Jesus Christ): This piece was written in 1967, at the same time as "Fun mi n' Ibeji" (Kora, the giver of small children) and it belongs to the composer's final period. In setting this piece, Bankole essentially chose an archaic, triadic style also known as *à la cathedrale* style which was, in the words of Alaja-Browne (1981,71), prominent "in the polyphonic motets of the Netherland composers of the 16th century." This piece is written with some level of simplicity and lyricism of melodic lines though with Western polyphonic flavor as if he prepared it with an amateur choir in mind. Although this piece is sacred in nature, it is not a setting of the Benediction passage but a typical "native air." In this piece, the composer attempts to write a choral work in which the textual lines are structured to agree with the intonation patterns of Yoruba language. Bankole sums up his intentions in the preface to his "Three Part Songs" as follows:

> The words of these part-songs have largely determined their own melodies, although these melodies have been manipulated by the composer, who believes that the speech tonality of Yoruba music has not that strictness and rigidity which the Western scale system imposes on Western songs. Hence, the chromatic notes are those that would ordinarily occur if such songs were taught to indigenous singers, without Western musical training (1975, i).

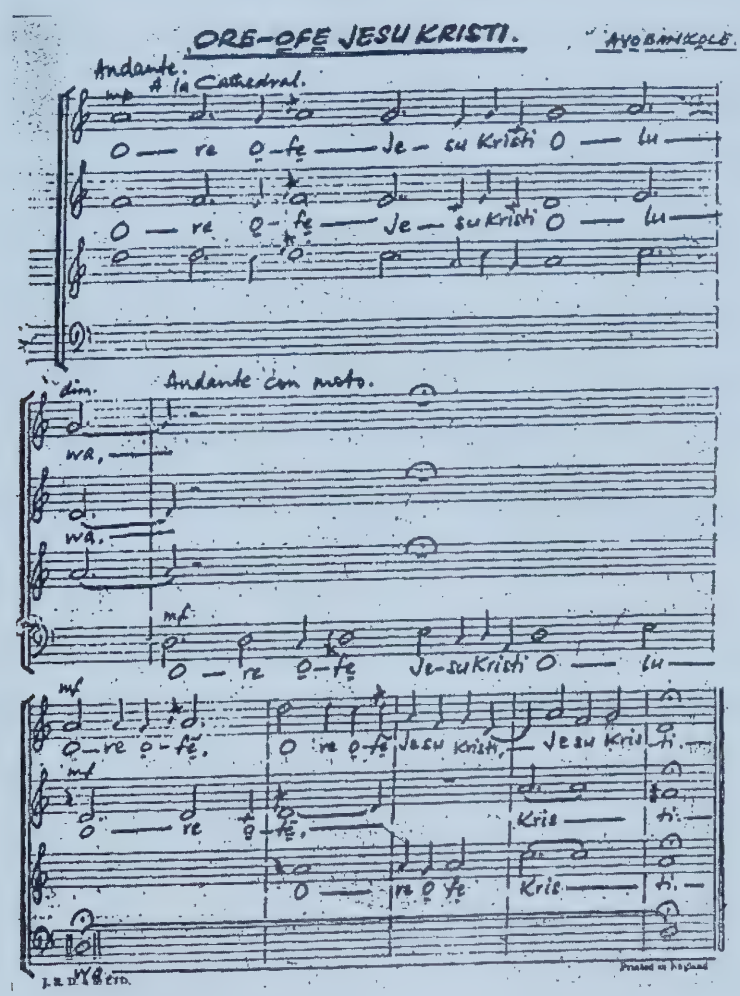
This explains why the composer starts the piece (Example 4) with a conjunct movement in all three parts, maintaining the rise and fall of the notes in order to maintain the real meaning of the word. The piece has three main sections which can be summed up as follows:

I. Andante Section (mm.1–7)

II. Piu Moso Section (mm.8–17)

III. Allegro Section (mm.18–26)

The first section (mm.1–7) begins with a 2-measure free-rhythm passage in andante tempo as shown in Example 4.

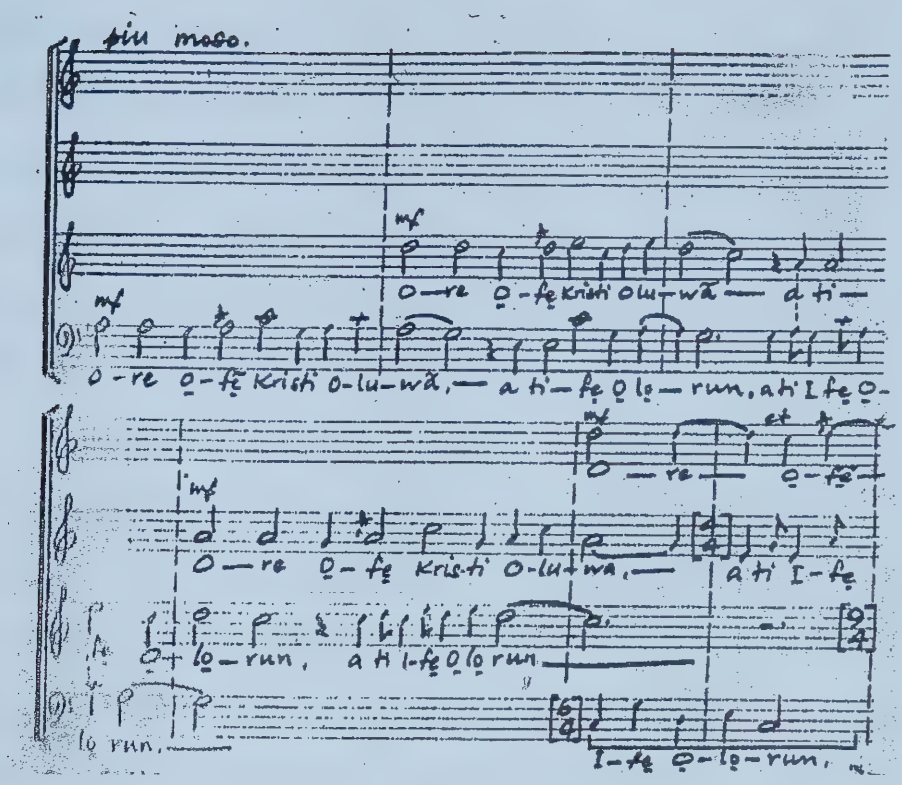


Example 4. "Ore-Ofe Jesu Kristi," Opening Section, mm. 1–7

The opening measure of the Andante section functions as a prelude. It is sung only by the Soprano, Alto and Tenor parts and is meant to be slower than the second part of the section (mm.2–7) which begins with a bass solo.

One of the principal points of interest in this piece is its use of the ostinato principle. For example, the simultaneous singing of the word, "Ife oluwa" in measure 14 in the middle section of this work. The soprano sings a sequential melody to the words, "*Ore Ofe Kristi Oluwa*" while the three lower parts sing a combination of ostinati. The bass has a 6 pulse (6/4) repeated phrase, the alto has an 8 pulse (4/4) ostinato and the tenor has a 9 pulse (9/4). These ostinati play themselves out simultaneously in the three parts to accommodate the melody in the soprano line such that all the parts reach the cadence together. The bass ostinato repeated 15 times, the alto 10 ½ times and the Tenor repeats 9 times with some augmentation in the last repeat. In this short work, a setting of the Grace, Bankole exploits the polyrhythmic, polymetric and polyphonic characteristics of African traditional music in modal setting. The piece is another instance of a composer recapitulating the musical developments in Western European, here by way of the motet genre reimagined as a Nigerian form.

From measure 9, the second section of the piece, the four constituent voices engage in an imitative counterpoint.


più mosso.
mf
O-re O-fẹ Kristi O-lu-wà, a ti-fẹ O lọ-run, a ti I fẹ O-
mf
O-re O-fẹ Kristi O-lu-wa, a ti I-fẹ
O lọ-run, a ti I-fẹ O lọ run
lọ run,
I-fẹ O-lọ-run,

Example 5."Ore-Ofe Jesu Kristi," Opening Section, mm. 9–14

The lowest voice part serves as ground for the whole section whereas the outer parts seem to create the structural framework for the activity of the other parts. Rhythmic independence in the piece results from the process of rhythmic displacement (syncopations) and contrasting articulation of contrapuntal lines employed by the composer. There is also the impression of an irregular succession of metric patterns —6/4, 9/4 and 4/4,—which results from stress accents and the placement of suspensions on weak and strong accents of the piece.

Bankole wrote mainly vocal works for his Nigerian Choirs between 1960 and 1970, a strong departure from his instrumental works such as the Toccata and Fugue for Organ (1960) and the English Winterbirds for piano (1961). The former were meant to satisfy his attempts to adapt

Western harmonic idioms within indigenous songs in which he strives to adhere to the linguistic peculiarities of Yoruba language. However, the latter, like most of his other instrumental works were written entirely with no strong Nigerian influence and he argued in the preface to the Toccata and Fugue that he made no conscious effort to inject African traditional styles in such works. His works were more conservative in nature as he was not concerned with the kind of experimentation which other composers engaged in at the time.

Akin Olatunji Euba (1935–) was born on April 28, 1935 in Lagos. His father, Alphaeus Sobiyi Euba, a pianist, introduced him very early to Western music. He attended the C.M.S Grammar School (now the Anglican Grammar School), Lagos. There, he studied rudiments of Western music and studied piano under John George Charles Allen, a colonial administrator in Lagos. After winning a medal at a piano competition organized by the Ministry of Culture in 1950 and with a recommendation from Allen, he won a government scholarship to Trinity College of Music, London in 1952. He studied composition under Arnold Cooke (former pupil of Hindemith), and harmony and counterpoint under Eric Taylor. In 1957, Euba earned a Trinity College Fellowship in piano and composition. His studies at the Trinity College laid the foundation of his composition career and resulted in the composition of his two atonal works: "Introduction and Allegro" and "String Quartet" (1957). When he returned to Nigeria in 1957, he was appointed producer in the Music and Music Research department of the Nigerian Broadcasting Corporation (NBC), Lagos, a post in which he was able to further explore his research interest in traditional music. In his professional capacity, he recorded musical performances from various parts of Yoruba land; these recordings were later featured in his radio programs for the promotion of indigenous music. In 1962, he was awarded the Rockefeller

Foundation Scholarship to study in the United States and attended the University of California (UCLA) where he earned a Bachelor of Arts degree in music (1964) and a Masters degree in Ethnomusicology in 1966. At UCLA, he studied under Roy Harris and Roy Travis.

His works during this period show some evidence of experimentation with traditional music. These include "Six Yoruba Songs" (1959), "The Wanderer" (for violin, cello and piano) (1960). In other works such as "Three Yoruba songs" (for baritone and Iya-ilu) (1963), "Igi Nla So" (for piano and 4 Yoruba drums) (1963) and "Four Pieces" (for African Orchestra) (1966) as well as "Olurombi" (for Symphony Orchestra) (1967), Euba's musical experimentation combined traditional musical idioms with atonal musical elements.

Euba successfully included Yoruba traditional instruments in "Igi Nla So" and "Three Yoruba Songs." This resulted in his experimentation on using the piano to play the role of the traditional musical instruments hence his concept of African Pianism which is featured in such works as "Saturday Night at Caban Bamboo" (1964) and "Four Pictures from Calabashes" (1964) as well as "Scenes from Traditional life" (1970). After his Masters degree at the UCLA, Euba was appointed to lecture at the University of Lagos. At the same time, he registered as a part-time Ph.D student in Ethnomusicology at the University of Legon, Ghana. He completed the program in 1974 with a dissertation on the Dundun Music of the Yoruba. From this time, Euba occupied himself with writing pieces with traditional musical idioms. Some of these works include "Morning, Noon and Night-a dance drama" (1967), Abiku No.II" (1968) "Chaka" (1970), "Alantangana - a dance drama for Nigerian instruments" (1971), "Dirges for speakers and Nigerian instruments" (1972) "Two Tortoise Folktales for Speakers" and Nigerian Instruments"

(1975) among others. At present, Euba is an Andrew W. Mellon professor of music at the University of Pittsburgh, USA.

"Scenes from Traditional Life" (1970): This is one of Euba's piano pieces noted for their suggestive titles, a trend which in the preface to this work, he described as follows:

> The connection between title and work is nebulous and I do not remember which came first, whether the title interprets the work or vice versa. More likely, the title (whose similarity to Schumann's 'Scenes from Childhood' is obvious) 'developed' in the course of composition. There was no intention then to depict specific 'scenes' or even to objectively make a pictorial connection. What connection there is, is theoretical, existing chiefly in the rhythmic composition and, less apparently, in the percussive style (Euba 1975, i).

Thus, the piece does not actually reflect a programmatic representation of traditional life in the composer's native Yoruba tradition as the title suggests. On the other hand, the piece is meant to be a pianistic evocation of the Yoruba musical idioms and therefore becomes a continuum within the stylistic trends envisioned in the composer's earlier works such as "Igi Nla So" and "The Wanderer" both of which are also written for Piano and chamber ensemble. However, unlike the "Scenes from Traditional Life," "Igi Nla So"(1953) is written for the piano and four Yoruba drums while "The Wanderer"(1960) is written for the violin, cello and the piano. The notion that the relationship between the title and content of Euba's "Scenes from Traditional Life" is chiefly in the rhythmic composition and less apparently in the percussive style is not meant to draw any strong structural analogy between the title of the piece and its compositional style. Even though Euba does not clarify this notion in his works, I think that the emphasis is to draw attention to his compositional goal in the piece namely, to evoke a percussive sonority based on rhythmic

articulation in his piano work rather than to make a programmatic statement with the title or style.

In "Scenes from Traditional Life," rhythmic evocation is somewhat closely linked to the twelve-tone row used by the composer. Euba (1989, 153) recognizes the rhythmic style and percussive treatment of the keyboard as having a strong potential for the musical representation of African traditional culture in the piece. Here, the individual notes of the row are assigned to a series of pre-determined rhythmic cells which adapt to the resultant melodic phrases in both vertical and horizontal juxtapositions in the piece. Accordingly, Euba (1975) observes that,

> [Scenes]…is based on a 12-tone row whose notes are systematically assigned to a series of pre-determined rhythmic phrases. The resultant melodic phrases are then employed in varying vertical and horizontal juxtapositions and the entire work was composed in this manner. Since the melodic phrases are unequal densities, it means that the twelve note series seldom, if ever, appears intact (2).

For Uzoigwe (1978, 102), this use of musical phrases shows how Euba uses the keyboard to evoke a communal performance setting giving the impression of a performance by multiple instruments. The title of the piece already gives it an implicit traditional undertone. In this work, there are no African drums yet the principle of atonal drumming is germinal to the conception of the rhythmic phrases therein.

"Scenes from Traditional life" comprises three sections. Each exhibits a different organizational framework. The tri-partite structure of the first piece is marked by the use of rests and pauses in measures 16 and 44 and cadential patterns found in measures 15–16 and 43–44. The latter have characteristic high registers and the use of extravagant dynamic markings. The second and third

pieces hence "scenes" can be considered as elaboration and recapitulation sections of the whole composition. In terms of motivic development, the tone row employed in the section I of the work and its variants can be represented as follows:

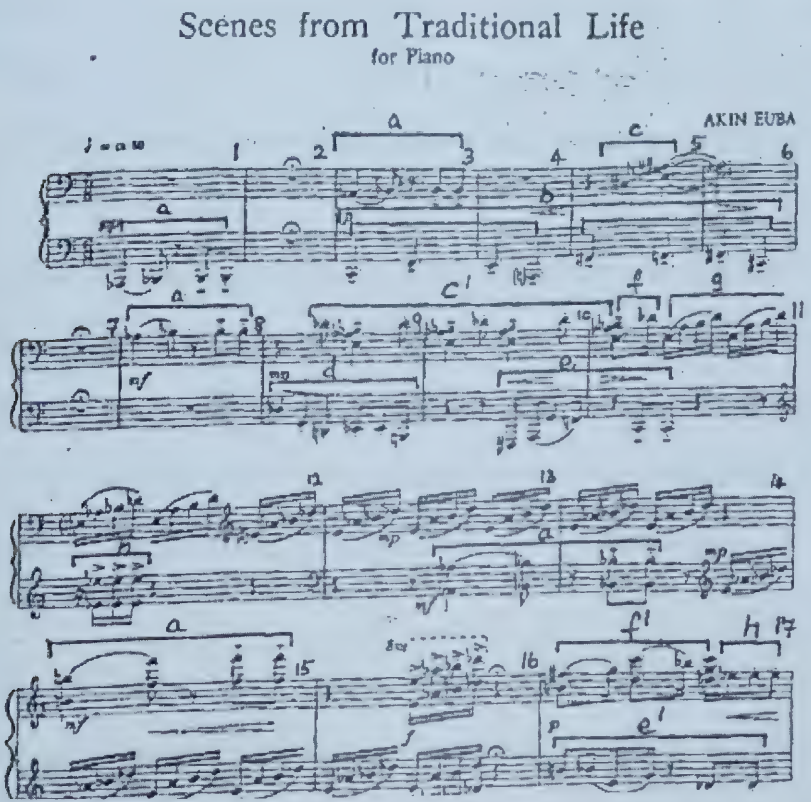
Prime (P) = A♭-B♭-C-F-E-A-F♯-C♯-G-D-E♭-B

Retrograde (R) = B-E♭-D-G-C♯-F♯-A-E-F-C-B♭-A♭

Inversion (I) = A♭-G♭-E-B-C-G-B♭-E♭-A-D-C♯-F

Retrograde Inversion (RI) = F-C♯-D-A-E♭-B♭-G-C-B-E-G♭-A♭

The composition is flexible in its use of the tone-row material. However, the melodic phrases are found to be frequently juxtaposed with notes such as the E-A♭-B♭-D♭ pattern in measure 14.



Example 6. "Scenes from Traditional Life" Part 1, mm. 1–17

The piece is built on the idea of segmentation and comprises series of melrhythmic patterns that feature within the measures though some of these patterns span beyond the existing metrical space thereby creating overlapping patterns with other patterns in the top or lower staff. The rhythmic patterns used are closely related using mainly 8^{th}, 16^{th} notes. This generates the drive that propels the music. The composer subjects these rhythmic patterns to repetitions, transformations and directional changes to achieve development in the piece. Sometimes, these patterns are inverted, transposed or used in retrograde forms and this helps in form building and cohesion in the entire piece.

The rhythmic cells (a–i) are introduced within the first twenty measures,—the exposition. Also, some of the transformations (eg. a^1, c^1, e^1, f^1 and h^1) are introduced. The second subsection, the development, starts at measure 22; the recapitulation extends from measures 41 to 65.

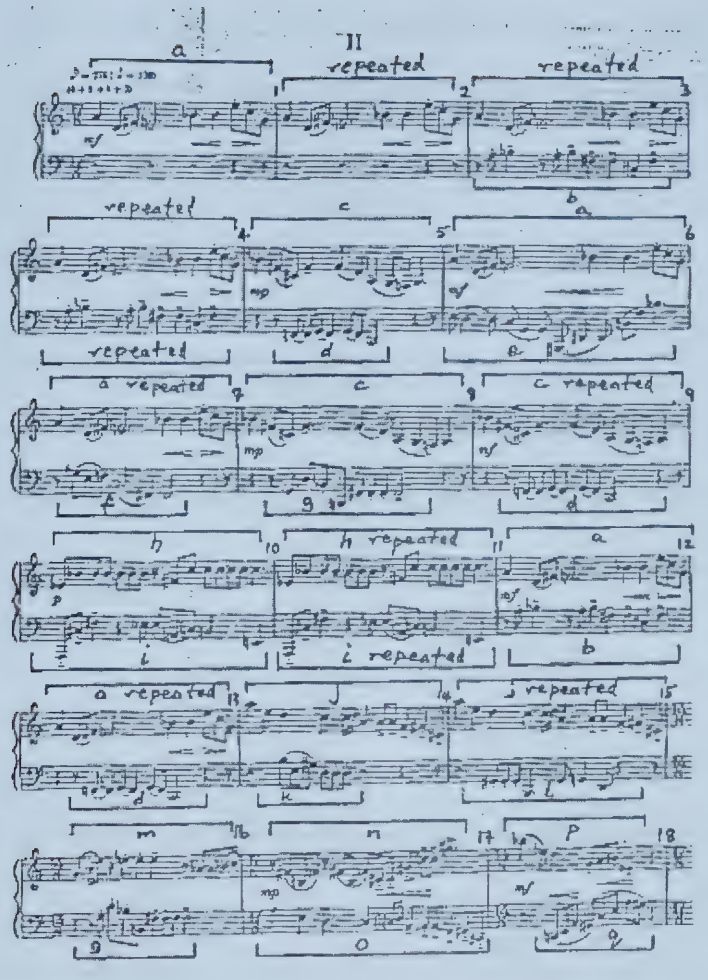
For instance, measures 1–8 features motives (a) and (b) containing mainly the notes Ab and Bb. Here, the piece begins with motive (a) in the 2^{nd} bass line (m.1).This motive recurs in a transposed form in measure 3 and measure 8. Meanwhile, from measure 3, the composer compliments, motive (a) with another motive marked (b) in the second bass line. The latter spans measures 3 through 6 and consists of 2 patterns: C-F-E-A and F♯-F-F♯ and C♯.

Measures 5 and 6 introduce motive (c) which is vertically conceived and therefore creates tension within the structural frame of the section. This trend is heightened by the fermata in measure 7. The statement here ends with the re-introduction of transposed motive (a) in measure

8., the composer complements the motive (a) and (c) in measures 3 and 5 with an intervening motive (b) which spans from measures 3 to 6 as shown in example 6 above. From here and up to measure 24, motive (a) recurs only in measures 15 and 23 in the top staff and in measure 13 where it overlaps into measure 14.

Unlike in measures 1–8, new melrhythmic motives marked (d) to (h) are introduced in measures 9-12 and motives e, f , g and h are reiterated in measures 17 to 20 in the top staff. Motive (i) is repeated in measure 20, 21 and 22. Here, the composer evokes his practice of introducing new melrhythmic motives with a transformation of already existing motive hence the use of motive (e^1) and (g^1) in measures 17 and 22 respectively. The motive (i) which closes the statement in the lower staff (mm. 20–23) did not establish a sustained structural segment in this section of the piece as the reintroduction of motive (a) in measure 23 and (c) in measure 24 showed the beginning of a new structural section in the piece. This shows the structural importance of motives (a) and (c) in the entire piece as a motivic boundary marker.

The second section of this composition ("Scene II"), has only 58 measures but as mentioned earlier, structurally speaking, it can be divided into four main sub-sections, A, B, C and D. The composer used essentially similar melrhythmic phrases with same original pitches in this "scene" in the music. Example 7 provides the score.



Example 7. "Scenes from Traditional Life," Part. 2, mm. 1–21

The letters show a series of melrhythmic patterns on which this section of the piece is built. The rhythmic patterns are mainly 8th, 16thnotes like in the first section. However, the internal structuring differs. Nonetheless, the letters show incidence of repetitions, transformations and subtle changes in the motivic units in the piece.

The rhythmic cells (a–r) are introduced within the first twenty-four measures. Also, the transformations (eg. a^1 and e^1) are introduced from measure 24. Unlike, in the first section, the

structuring of the rhythmic cells and there transformations do not follow a specific directional flow as the process tends to be based on randomization. The intermittent recurrence of the cell (a) does not show any particular ordering and its appearance does not seem to add to the cohesion of the section.

The scenario presented in all the three main sections of this piece ("Scenes I, II and III") shows a kind of free variation procedure in which the composer continuously uses the realignment of existing fixed motives to generate new patterns. In any case, the prevalence of contrasting patterns in the RH and LH of this second piece captures the use of the piano like traditional musical instruments.

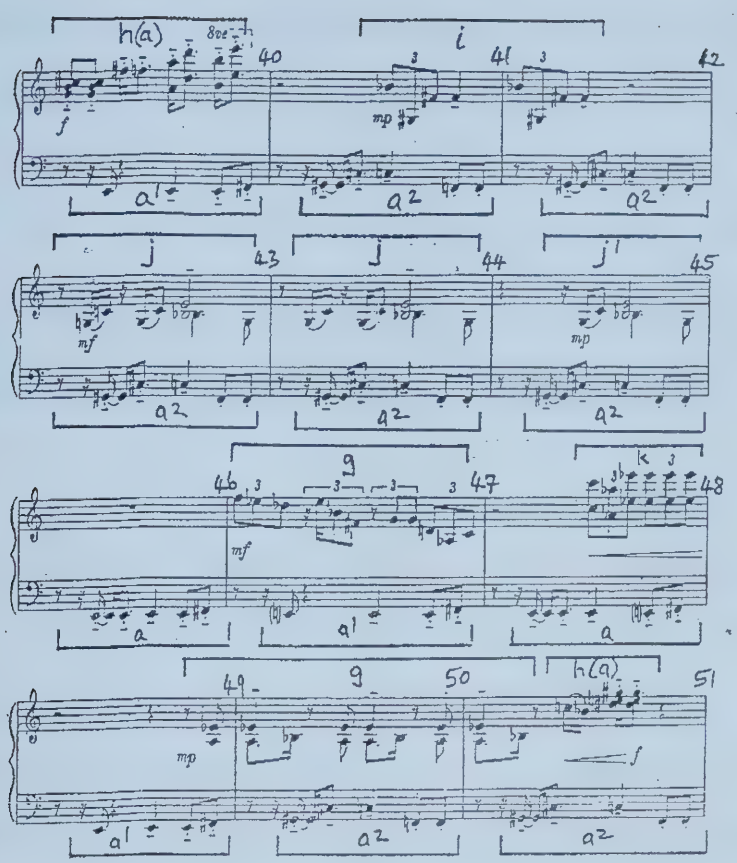
The third piece ("Scene III") starts with a less dense textural motive in the left hand. Unlike in the two preceding "Scenes," here, the composer adapts this beginning motive into a kind of ostinato and presents it in its original and varied forms in the left hand throughout the piece. It should be added that even though the pattern is repeated in measures 1 and 2, its complete pattern can be found in measures 4 to 5.Thus, the entire bass line pattern in the piece is presented in measures 1–5 as shown in Example 8.

Example 8. "Scenes from Traditional Life," Pt. 3, mm.1–6

In this "Scenes" the melrhythmic cells (a–f) are introduced within the first twenty-four measures. Also, some of the transformations (eg. a^1 and e^1) are introduced. Here, the composer uses the melrhythmic cells (a) and its transformational derivatives to build the internal structure of the lower staff but new cells (identified with letters b–n) are introduced continually in the top staff hence the pattern of development employed by the composer in this section of the piece.

The prominence of this bass line ostinato gives the piece a thin structural outline such that it can be erroneously construed as a through-composed piece. There are however, three parts: A (mm. 1–40), B (mm. 41–63), and C (mm. 64–69).

Here, the sections are defined by the patterns in the melodic lines in the right hand whereas the continuity provided by the bass line pattern in measures 40–41 constitutes a fluid process within the subsections. Example 9 provides the score.



Example 9. "Scenes from Traditional Life," Part. 3, mm. 40–51

The use of varied textural patterns in the piece presents another feature that differentiates it from the preceding pieces ("Scenes I and II"). In contrast however, this last "Scene" does not exhibit strong atonal quality.

The unequal densities in the melodic phrases and the fact that the tone rows seldom appear intact are two of the principal characteristics of this piece. For instance, in the first segment of the piece, only two tones of the series are used in the opening phrase whereas six are used in the second phrase. Moreover, in the entire piece, there is a frequent repetition of melrhythmic patterns devoid of transpositions of their constituent notes except in measure 41 of the first

section. In this way, it can be argued that the composer restricts certain groups of notes to certain melrhythmic phrase patterns with little or no modifications.

Describing the import of these repetitions in this kind of work by Euba, Uzoigwe (1978) writes:

> Repetition, like all organizing procedures, is a significant feature of successful percussion writing. Its association with timbre motives (which are in turn often associated with rhythmic motives) can be regarded as one of the main creative factors through which Akin Euba hopes to link the piano with African instruments (65).

The use of the traditional bell rhythm is one of the major structural determinants of the internal organization of the individual melodic patterns which constitute this piece. Largely, the main pattern used is the so-called standard pattern which is sometimes referred to as *konkolo*, the Yoruba version of the pattern. This pattern is characterized as a 2,2,1,2,2, 1, 2 (2 represents quarter-note duration; 1 represents an eighth- note duration). In the various sections of this piece, this pattern is fragmented and used in contracted or augmented form, repeated in selected forms, or employed in transposed forms in the various parts of the melodic lines. The latter has to do with placing indiv idual phrase patterns in the various registers of the piano parts such that they give a sense of multi-instrumental rendition to the listener. In some places, the composer uses the beginning of the pattern (section I, m.1) and sometimes the middle or ending part of the pattern is used. It should be noted that in this piece, the composer uses both the 6/8 and the Highlife versions of this pattern. This pattern has been referred to as "time-line" (King 1960, Agawu 2000), density referent (Nketia 1974,), phrase-referent (Nzewi 1991) and phrase delineator (Nnamani 2000). Arom (2004) characterizes this rhythm as follows:

> they contain unequal durations, their morphology is multiform, their relationship to the pulsation is irregularly contrametric and their structure is irregularly asymmetric… (this)

> gives rise to a permanently conflictual relationship between the metric structure of the period and the rhythmic events which take place within it (250).

Here, Arom attempts to capture the internal structural ramifications of the individual bell patterns. However, each of these patterns is conceived within a single metrical structure rather than a multiple one.

In a bid to characterize the nature of the inherent structural content of this piece succintly, Uzoigwe sums up the nature of use of repetitions in this piece into three main patterns namely,

1. The gradual unfolding of phrase statements and increase in the dramatic direction by the continuous juxtaposition of other independent phrases.
2. The extension of a phrase through the repetitive duplication of its end portion or shortening (contraction) of the phrases to increase or quicken the rhythmic/dramatic actions.
3. The multiplication of certain notes within a phrase (Uzoigwe 1978, 69–70).

With regards to melodic direction, the composer appears to have exploited the gradual generation of climactic points in a more or less irregular manner characterized by staggered rhythmic movements and fluctuating angular melodic lines. Also, the composer employed isorhythmic patterns (Section I, mm.13–14, section III, mm. 2–4), and contrasting meters. Sections I and III have a tri-partite structure whereas section II has a 4-parts.

I. A (mm.1–7 & 8–16), B (mm.17–22, 23–44), and C (mm.45–54, 55–65).

II. A (mm.1–9), B (mm. 10–20, 21–30), C (mm.31–35, 36–42, 43–44), and D (mm. 45–52, 53–58).

III. A (mm.1–13, 14–40), B (mm.41–51, 52–63), and C (mm. 64–69).

Despite the atonal framework of the piece, the regular ostinato and recurrence of stock of melrhythmic patterns in it create transient tonal allusions. Agawu (2001) links the piece to Schoenberg's *Pierrot Lunaire* (1912), observing that

> although the choice of instruments suggests a bifurcation into European and African sound worlds, the work develops a consistent modernist stance that ultimately declines to affirm or deny the bifurcation, thus allowing individual listeners to construct their own ground of perception. Sporadic ostinato and fragments of atonal melody combine to create a sense of spontaneous composition. (Thus) the style appears tortured in places, reminiscent of the free atonal language of Schoenberg's *Pierrot Lunaire* (1912) (142–143).

Here, Agawu is concerned with difference in the compositional approaches of Euba as it concerns his romance with modernism and post-modernism in his two other works: "Four Pieces for flute, bassoon, piano and Nigerian instruments" (1964) and "Chaka" (1970).

We have shown that each of the three sections of the "scenes" is constructed by combining segments of tonal structures. The individual segments follow different ordering and in some cases fragmentation. The fact that no particular ordering of the segments is strictly followed affirms the through-composed nature of the piece.

We have pointed out some elements of seriation in the piece but this is more evident in the first section than in the other two sections of the piece. One can refer to this as a free seriation because the serial permutation is inconsistent and it is therefore hard to consider the piece as a full blown serial work. In the next chapter, we will discuss the compositional excursion of Euba, how he turned away from modernism and his apparent return to traditional forms.

CHAPTER FIVE

Nigerian Igbo Composers and Stylistic Development of Contemporary Nigerian Art music

The last two chapters provide some background information on the nature, growth and development of Contemporary Nigerian art music. In these chapters we explored the traditionalist roots of African art music as it pertains to Nigeria in the music of Theophilus Kayode Ekundayo Philips, Ikoli Harcourt-Whyte and the developments evident in the music of Ayo Bankole and his contemporaries. From these discussions, the historical processes which are catalytic in the development of this music point to a coalescence of opposing musical traditions, European and African local (indigenous) art music into a new art music form. The resultant musical works carry various characteristic strands of the prototypes but their individual nature points to the specific compositional goal of the composer concerned. We can see that some of these composers project a re-enactment of the historical process in Western art music within the Nigerian scene. In the light of the emerging trend, the works of Akin Euba can be seen as a modern recontextualization of traditional forms.

In this chapter, we will attempt to discuss further the stylistic journey of the composers mentioned in the preceeding chapter with a view to ascertaining their actions and probably the reasons for these actions.This helps to identify the individual compositional goals of each of the composers in this study and also the result and impact of these goals on the entire art music scene in Nigeria. Above, all, we will be able to see the phases of development in the compositional career of the individual composer under reference.

Theophilus Philips, Ikoli Harcourt-Whyte and William W. C. Echezona belong to a group that attempted to write Nigeria into the span of Western musical history by composing Nigerian versions of historical Western forms. I have in mind here the composition of Versicles and Responses, the use of contrafactum and parallel polyphonic texture in their respective works. Theophilus Philips and Ayo Bankole were organists who wrote works (in the case of Bankole) very much in the Western tradition. These include Philips's "Magnificat in C for S. A. T. B and Organ," "A Choral Suite," and Bankole's "Toccata and Fugue for the Organ" (1960) and "The Passion Sonata for Piano" (1959). There are also other works derived from local idioms and fused with elements of Western music traditions such as Philips' "Yoruba Cantata for S.A.T.B and Organ," and Samuel Ojukwu's "Things Fall Apart" (Musical Theme) (1974), Fela Sowande's "Oyigiyigi" (1958) and Bankole's "Nigeria Suite for Piano" (1957) and "Festac Cantata No.4" (1976), among others. In each case, the effect of all these is to reimagine Nigeria in the context of Western music history, not only to concoct a historical musical tradition to provide a more suitable musical background than offered by reality, but, in a sense, to hothouse the development of Western music in foreign soil.

Euba represents another type of voice in the Nigerian art music scene. A closer look at his early works such as "Six Yoruba Songs for Voice and Piano" and "Two Yoruba Folk Songs for a ccapella Choir" (1959), and "The Wanderer for Violin, Cello and Piano" (1960) shows some element of phased developments in his style. The "Wanderer for Violin, Cello and Piano" is the first work in which he experimented with elements of African music. It was at this time that Euba seriously began to question the assumption that African music is essentially a folk tradition

(in the European sense of the term) and began writing articles in this direction (Euba 1960, 193–94).

While the title of his "Scenes from Traditional Life" (1970) suggests Schumann's "Scenes from Childhood," the use of serial technique in that work is another departure which essentially creates tension in his compositional career and stylistic development. Euba owes the development of this technique to his exposure to world music cultures at the UCLA and according to Uzoigwe (1978), he notes:

> The atmosphere at the UCLA was very suitable for composers wishing to experiment with non-Western resources. We not only had theoretical courses in several of the world's musical cultures in which we would play…My studies at the UCLA indicated to me in what ways I, as a composer seeking to develop an African idiom, could proceed (23).

After composing "Scenes from Traditional Life "and "Igi Nla So" (A big tree blooms) another serial piece, Euba repudiated modernist composition and began, as anti-modernist, to think about the creation of an authentically Nigerian art music. He decried the compositional process in African art music works that failed to exhibit a preponderance of "Africanness" arguing that

> compositions written by Africans…even when they have…utilized elements of African music have generally conformed to European ideals to such a degree that the African elements have been overshadowed by the Western. The influences at work here are so forceful that the music produced must be regarded as representing an almost total rejection of African norms (1970, 10).

In contrast, Euba argues that African art music should be conceived as

> a form of music[which is] universal to all Africa[and which] will probably be used more for contemplation than to serve as accompaniment to social events… a new form of music which would serve a function roughly identical with that for which Westerners use their art music. [Such music] must use the stylistic and instrumental materials of African music or, at least, a preponderance of them (1967b, 4).

Euba's apparent *volte face* away from modernism and serialism in particular in his post-UCLA works is a conscious choice to escape what he considered the shackles of Western musical colonialism in search of the authentic African (Nigerian) art music form hence another form of response to the emerging trends in contemporary Nigerian art music. In this vein, Euba (1965) argues that

> as a participant to the new Fine Art music (in Nigeria), who has been puzzled for a long time in his search for a style of composition which would distinctly reflect his cultural heritage and which would be a natural extension of this heritage…Having been brought up primarily in the Western (music) tradition and being all too aware of the force with which this tradition is encroaching upon native culture, this writer has felt the need not only for a preservation of his country's folk tradition, but for a logical direction of the processes of acculturation in such a manner that their products will be not a severance from but a continuation of the past (53).

In line with this notion, Uzoigwe (1992) characterizes Euba's perspective on African art music as follows:

> Euba believes that the basic creative elements for a Neo-African musical language must be drawn from a totality of African traditional idioms. In view of this, he rejects the idea that certain works by African composers in which folk tunes serve no other purpose than to give an African flavor, should be considered as representing a truly Neo-African idiom. Within their new context, these works sound more foreign than African, and as such, they must be regarded as a variant of the foreign idiom in which they were conceived instrumentally and stylistically (71).

This passage contradicts Uzoigwe's perspective of Euba's compositional thought about African art music when he states that

> [a]lthough he (Euba) is keenly interested in experiments towards a new style of music which will result from fusion of African and Western idioms, the composer does not believe, as certain African composers seem to do, that this is the automatic course for African music to follow in the future. He is fully convinced that African traditional music has such a wealth of untapped potential that there is no reason why it should not grow, as it has done before now, with little reference to foreign cultures (1978, 64).

Even though these two passages suggest a contradiction in Euba's views about contemporary African art music, the former resonates more with pre-1970 ideas expressed by Euba (1967a, 4) cited above, while the latter belongs to his post-1970 ideas and compositional thought. For instance, Euba (1970, 53) argues against the total elimination of foreign (Western) elements from neo-African music. He stresses that "multiple musicality" is a positive element and is a phenomenon that could be absorbed without losing the indigenous idioms. He also points out that the resultant innovative trends are welcome since they serve to enrich the musical culture of Africa and that of the world at large. Having said this, the persistent tensions in Euba's views reflect the dualism that manifests in his creative personality. Also, the idea of a "pure" neo-Nigerian art music represents the most traditional and conservative notion of his views about the nature of art music in Nigeria. However, such views are not shared by other composers including Fela Sowande, who argue for a liberal approach to Nigerian art music practice. He supports an inclusive process in the composition of Nigerian art music and therefore points out that

> European forms used without reference to Nigerian elements in the music [and those that fuse] European forms with one aspect or another of Nigerian, African or Afro-American music… We regard those two main types of compositions as valid (1965, 60–1).

Sowande also warns about any dogmatic adherence to Euba's apparent "puritanism" about authentic neo-Nigerian music. He writes

> We are not prepared to submit to the doctrine of apartheid in art by which a musician is expected to work only within the limits of his traditional forms of music…uncontrolled nationalism in which case nationals of any one country may forget that they are all members of one human family with other nationals (1966, 89).

One thing that can be said about the composers in this study is that they present different responses to the challenge of composing contemporary Nigerian art music. From the discussions in the foregoing chapters, we can see that the entire compositional process in this music tradition

points to an evolving pattern of aesthetic reaction of each composer to the emerging non-local art musical tradition that emerges from the intersection between traditional music practice in the society and modernism represented by the Western art music tradition.

The various binaries in operation are in a certain sense not unique to the problem of Nigerian art music composition. They relate strongly to binaries that have historically characterized cultural debates in Europe. Francis Mulhern (2000) in his study of these debates, isolates certain dynamics in Thomas Mann's *Reflections of an Unpolitical Man* (1918) in which Mann attacks modernism as a threat to traditional life (5). Mulhern schematizes Mann's binaries as follows:

Germany	France (and Britain)
culture/Kultur	civilization
art (= poetry, music)	literature (= prose)
protestantism	universalism
burgher	bourgeois
national feeling	humanitarianism
pessimism	progressivism
life	society
irony	radicalism
reverence	enlightenment
inwardness	reason
people	"class and mass"
aristocracy	democracy
ethics	politics

All the terms on the left of the table above are in Mann's view beneficial features of traditional society. The corresponding terms on the right side of the table are the baleful and degenerative features of modernism. In Mann's account, Germany embodied the values on the left of the table, while the Western allies were characterized by the opposing values on the right. The scheme also demonstrates the moral cohesion of each of the two national sets and the irreducible tension between them. In fact, in developing these observations, Mann shows in his portrayal of the

traditional German mind-set, a politics that springing from a personal reverence and inwardness is epitomized in participation and service of the state. This stands in marked contrast to the values of democracy which, like literature, were the antithesis of Kultur, and thus, also a harbinger of the end of music—*finis musicae* (Mann 1983, 23, 200).

Understood in this way, the very generality of "civilization" represents degeneration, the extinction of national sentiment and , culture, leading to an alienated future, and an eventual defeat and capitulation to democracy. On the other hand, "Culture" entails a tradition of responsibility represented by German aristocracy. Thus, for Mann, the governing value for education would be "reverence" for the national character with its "inward" sensibility for German traditionalism rather than French revolutionary ideals. As Mulhern (2000) puts it,

> Forming a type opposed to 'civilisation's literary man' driven by the itch to reason and reform, the authentically German intellectual would embody the 'suprapolitical, powerfully ethical moment' of Kultur, would be that paradoxical representative figure, the unpolitical man! (6–7).

With regards to the development and nature of contemporary Nigerian art music (based on the works of the composers discussed in the previous chapter), Mann's schema can be modified and extended to better suit the particularities of the Nigerian cultural scene as follows:.

Culture	Civilization
National feeling	Globalization
Conservatism	Progressivism
Irony	Radicalism
People	"class and mass"
Ethics	Politics
Populist	Modernism (elite)
Local	International, cosmopolitan
Traditional culture	High culture (city-based)
Village	City
Socially integrated	alienation
Modal and diatonic	Atonal

In this scheme, I have used two sets of binaries comprising some of the aspects of Mann's scheme to represent the way contemporary Nigerian art music is perceived in the local culture. In this case, some of these binaries are transformed elements. For instance, here, Culture and Civilization are retained in order to distinguish the group of binaries as was in the case of Mann's analysis. However, national feeling is opposed to globalism rather than to humanitarianism which has little relationship within the Nigerian context. In the same vein, while some of the composers tend to be conservative with the idioms of the local culture, others opt for more complex experimentations associated with progressivism. Also, the "local" opposes "international" while traditional culture opposes high culture, and these binaries resonate with the way the compositional styles of these composers reflect their choice of materials and works. In this vein, the atonal technique is viewed as part of that high culture which is not found in modal or simple tonal music. Modal and tonal concepts become associated with traditional music setting while atonal materials are considerably alien to the conventional local practice. The former resonates in those works in which tonal materials predominate while the latter represents the atonal technique employed in some of the works such as Euba's "Scenes from Traditional Life," Uzoigwe's "Lustra Variations" and Mereni's "Afroludi II" among others. On the other hand, the other side of the divide reflects on the preponderance of tonal technique in other works such as Bankole's "Ore Ofe," Ojukwu's "Jemine," Ekwueme's "Obi Dimkpa" and Nwankpa's "Reconciliation Symphony" in one way or the other. From the local perspective, tonal or modal works tend to emphasis some affinity with the social fabric of the conventional musical practices whereas; the atonal ones portend strong elements of distancing and alienation.

We can see how composers are doomed to travel from one side of a binary to the other—the binaries form the ideational world which encompasses them. They differ only on their particular placement in the system of binaries. Composers such as Ekwueme who migrated from the internationalist to the localist perspective stressed the need to accommodate the taste of local audiences. Their approach underscores the fluid nature of the modernism /anti-modernism dynamic.

This notwithstanding, I think that if they continued composing in the modernist or avant-garde forms (at least in some of their works), they would have helped in breaking the barriers that continues to exist across the divide thereby keeping the binaries alive. It is the composer who creates the works and therefore has the onus of educating and informing his audience about such works and thereby changing their taste. It is only through such processes that such works whether traditional (modal/tonal) and/or modern (avant-garde) become part and parcel of the existing repertoire. Agawu (2001) queries the situation and underscores this position as follows:

> Why are some African composers persistent in utilizing an 'outmoded' language? Is it merely because their audiences are not yet ready for anything more adventurous? Or do composers have a limited grasp of tonality? We might mention, however, that the development of a musical language is a joint responsibility: it is up to the composers to challenge their audiences, and up to audiences to be receptive to new soundscapes, to meet their composers part of the way (140).

Here, Agawu positions himself on the modernist side of the dynamic. But in a sense, his views might be read as a pragmatic point of view that aims at transcending the boundaries of the binaries. While the differences in the binaries' dynamic abound, some of the composers write works that feature in the opposite side of the divide. Bankole and Ojukwu are two such examples. The composers in this study are known to have several stylistic approaches and

techniques. Thus, the scheme presented above reflects the choices which each composer makes in writing particular pieces or a group of pieces in their repertory rather than a stereotype of their compositional style.

Theophilus Philips and Ikoli Harcourt-Whyte are pioneers of the industry who embraced the European stylistic trends in their raw form while trying to make their own voice in the emerging neo-art music genre within the ecclesiastical scene. These composers lived and wrote before Modernism. Thus, their cultural dynamic are different. In fact, "Local" and "European" have different meaning for them, especially since the challenges of musical modernism were to a degree absent. On the other hand, Euba, who employed atonal techniques in very few of his works can be considered as a modernist but Ayo Bankole and Sam Ojukwu can be considered as anti-modernist with regards to their works used in the last chapter. Nonetheless, they have works which show evidence of modernistic style. Bankole composed several major works for the organ which are largely reminiscent of the European forms of the Renaisance and Baroque idioms except that in a few, he introduces elements of Nigerian (specifically, Yoruban) idioms. It satisfies his personal desire to represent the taste he is used to as an international organist (a one-time organist in England) and also one who attempts to share his taste with his Nigerian audience. To this end, the scheme simply projects the cultural dynamic which plays out in the music tradition under discourse. Even though the basic picture here seems to include anti-capitalist elements, the binary dynamic itself emerges directly from capitalism, which provides its contradictory nature.[9] The notion of the universalism of African art music proposed by Euba

[9] This position borders on the nature and developments evident in contemporary art music practice under discourse hence its roots in the advent of Western srt-music tradition.

(1967b, 4) is unrealistic because Africa, as a continent, is not a cultural monolith. Groups have their diverse music practices and there are also intra-group differences. Furthermore, even though different stylistic traits and compositional techniques can be employed or shared by a number of composers of contemporary art music, such situations cannot be considered as a signification of universalism in the real sense of the word. Thus, even when the same tunes or lyrics are used in the works of different composers, the artistic-aesthetic judgment of each composer reshapes the material differently according to his/her artistic personality.

In the chapters that follow, focus will be on the works of the four Nigerian-Igbo composers — Ekwueme, Ndubuisi, Uzoigwe and Mereni—which serve as four case studies. Like the other compositions mentioned in the previous chapters, these have individual stylistic details and musical goals which reflect the individual composer's choices and response to the trends in the development of contemporary Nigerian art music practice. We will see how each work projects the particular stylistic goals being championed by its composer. The discussion helps us to understand why and how each of these composers belongs to which part of the emerging divide in the compositional process vis-à-vis the compositional style and techniques that characterize their works. The biographical information on these composers was derived from the interviews I did with them in the course of my research.

CHAPTER SIX

Lazarus Nnanyelugo Ekwueme (1936–)

6.1. Early Life. Lazarus Edward Nnanyelu Ekwueme was born on January 28, 1936 in Oko, Aguata LGA, Anambra State, Nigeria to Lazarus Ibeabuchi Ekwueme and Agnes Nkwodimma Ekwueme (Nee Ezeibe). He is the third of four sons in the family. His father was an Anglican clergy man who worked at Adazi-Ani Anglican Church. His mother was a seamstress and house wife. His brothers include Alexander Ifeanyichukwu Ekwueme, former Vice President of the Federal Republic of Nigeria, and Cornelius Obumneme Ekwueme, a medical practitioner and retired professor of surgery at the University of Nigeria Teaching Hospital (UNTH) Enugu, Enugu State, Nigeria. Ekwueme developed interest in music in the early stages of his life, apparently inheriting the talent and interest from his uncle, John Ekwueme, who was a choirmaster, organist and singer.

He had his elementary school education at the St. Joseph's Infant School, Oko (1941–1942) and C.M.S Central School, Ekwulobia, Aguata, LGA (1943–1948). He also attended the Government College, Umuahia, for his secondary school education (1948–1954) where he did well in English and Mathematics and was inclined to the study of engineering like his elder brother, Alex. However, one of his teachers in the college, Alfred Farmer, who noticed his great interest in music, encouraged him to pursue music. Farmer was a European and the first person who introduced Ekwueme to the study of the rudiments of music.

6.2. Musical Education and Career. Ekwueme became a chorister at the Christ Church Cathedral, Lagos under the famous Theophilus Ekundayo Philips (1958–1960) and was a

founding member of the Nigerian Broadcasting Corporation (NBC) Choir (1961–1964) first under Fela Sowande and then under Olaolu Omideyi. During this period, he taught at the Lagos City College, Lagos (1958–1960) and won the first prize in the Annual Short Story competition of the Nigerian Broadcasting Corporation in 1959. The following year, he was awarded a Federal Government of Nigeria Scholarship to study music and he enrolled in the Royal College of Music in London. While at the Royal College of music (1960–1964), he also enrolled in the degree of Bachelor of Music program at the University of Durham. In England, he studied composition under Gordon Jacob, piano under Henry Brunkhurst, voice under Mark Raphael, conducting under Sir Adrain Boult and choir training under Richard Latham. He obtained his BMus and MMus degrees from the University of Durham (1964) and the Royal College of Music, London (1965) respectively. While in England, he obtained several diplomas spread over the four colleges of music in London in various aspects of music theory, composition, conducting and solo performance. These diplomas include Licentiate Fellowship, Trinity College of Music, London, Associate of the Royal College of Music, Licentiate of the Royal Academy of Music and Guildhall School of Music, London among others. During this period he taught music at the Central Tutorial School for Young Musicians (1963–1964) and Royal College of Music, London (Junior Department) (1963–1964). Also, he enrolled for the German Language studies program at the Deutch-Kurze fur Auslander, Ludwig-Maximillas Universitat, Munchen (German Language School, University of Munich) with the help of the D.A.A.D in 1962.

After his graduation, Ekwueme returned to Nigeria and was appointed lecturer at the University of Nigeria, Nsukka (1964–1966), where he founded the University of Nigeria Choral and

Orchestral Society (UNCOS). While at UNN, he won the Aggrey Fellowship (for African University Teachers) granted by Hazen, Danforth and Phelps-Stokes Foundations, USA(19661969) and therefore, in 1966, he proceeded to Yale University in the United States to pursue a PhD degree in Music Theory and completed the program in 1972. His doctoral dissertation, "Igbo Choral Music: Its Theory and Practice," is the first on Nigerian art music. It was during this period that he founded the New Haven International Chorus with which he toured the United States.

Due to the Nigerian civil war, Ekwueme's stay in the U.S. extended to 8 years. He took teaching positions at SUNY-Stony Brook and SUNY- Oneonta. In Oneonta, he directed an interdisciplinary Black and Hispanic Studies program in addition to teaching music. When he returned to Nigeria after his graduation from Yale, he was appointed by the University of Lagos where he assisted in the establishment of the Center for Cultural Studies and the Department of Music. He served as the Acting Head of the Department of Music from 1974 to 1978. He was promoted to a full Professor and Head of Music in 1978; from 1980 to 1983, he was the Director of the Center for Cultural Studies. He was also the university orator for eight years.

Ekwueme's contributions to contemporary Nigerian art music go beyond his own compositions and performances. He founded the Laz Ekwueme Chorale and the Laz Ekwueme (International) Chamber Orchestra, all based in Lagos, Nigeria. With these ensembles, he presented regular choral and orchestral performances of his works and those of other Nigerian and non-Nigerian composers as well as the standard repertoire of Western art music. This choir was the only African representative in the 5th International Choral Festival of the Choruses of the World, Inc

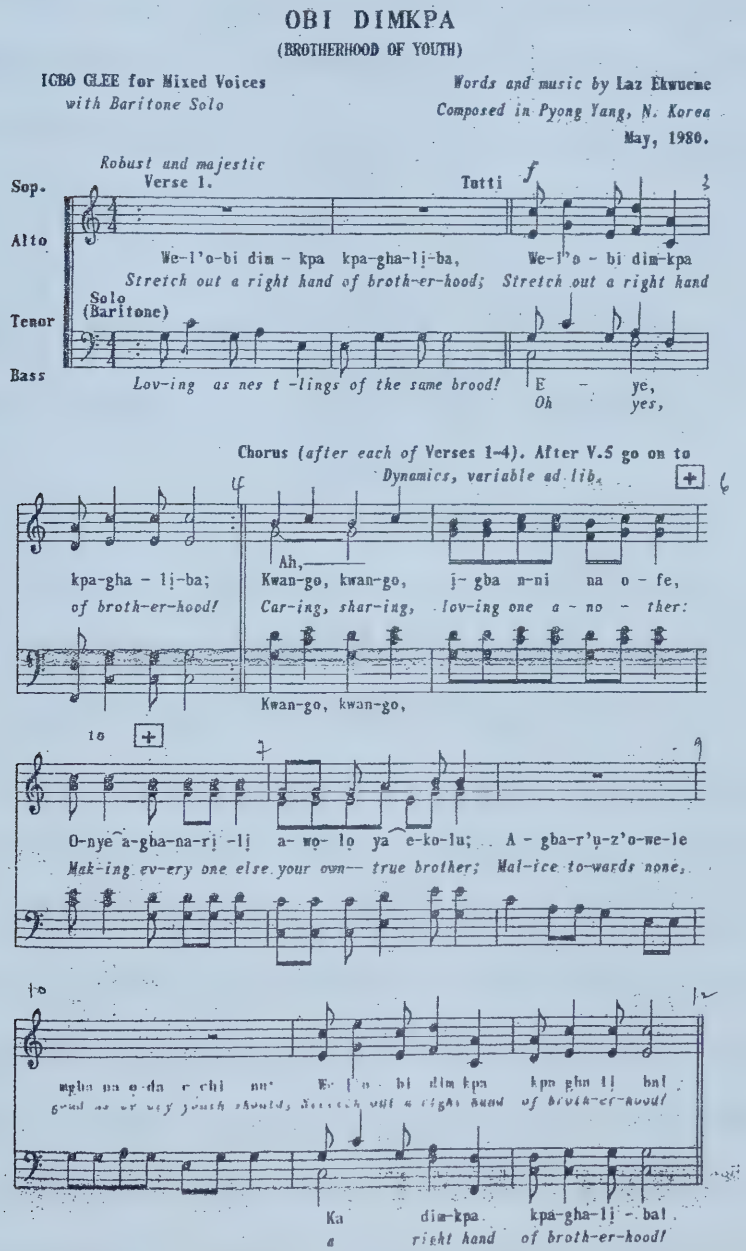
in the United States. He directed the Nigerian National Choir for Festac '77. Ekwueme founded the National Orchestra and Choir of Nigeria (NOCON) in which this writer performed in 2001. He has been featured in numerous stage, film, television, and radio appearances as actor and musician. He was awarded the Nigerian Merit Award in 2007 in recognition of his service to the country. His compositions which are listed in the appendix include numerous Anthems, Introits, Christmas Carols, a chamber Opera and some instrumental works. Ekwueme retired in December 2001 but he is re-engaged as an adjunct Professor of Music in the Department of Music, University of Lagos, Nigeria.

6.3. Echoes from the Village for the Concert Stage: Explorations on Poetic and Musical Phrasing Patterns in Ekwueme Glees ("Igbo Madrigal")

In addition to folksong arrangements and original compositions for solo (voice) and chorus which he composed, Ekwueme has several works for all-male chorus set to vernacular text. These songs which he referred to as "Glees" and some of which he has re-written for mixed chorus include "Obi Dimkpa" and "Ote Nkwụ." The lyrics of both songs were written by Ekwueme himself. These songs belong to Ekwueme's works which Anthony Mereni (one of Ekwueme's colleagues at the University of Lagos) calls "Igbo Madrigals," apparently referring to the social nature of the said songs. Both songs, "Obi Dimkpa" and "Ote Nkwu" reflect the social life in a typical Igbo village where they are performed as part of men's pastimes and even during moonlight settings. Recreating this type of song form for the concert stage might be considered similar to the development of the madrigal in European art music but in essence, it reflects Ekwueme's desire to make them part of the repertory for local and international audiences. Thus, even though each of these two songs presents different poetic context, they recapture typical social behavior which has continued to be plagued and gradually forced into extinction by external and internal forces such as Christianity, modern media and rural-urban migration. His approaches in the composition of these songs therefore represent his own efforts to come to terms with these factors musically in an attempt to re-live such genres in the art music millieu.

"Obi Dimkpa" (Heart of the Youth) deals with the youthful bravery rather than the "Brotherhood of Youth," as translated by the composer. This song is a light-hearted, social song comparable to the traditional music prototype usually featured during the gathering of young

men for moonlight activities and other communal events (e.g. wrestling fiesta) held in the village square in traditional Igbo societies. Example 10 provides an excerpt from the score.



Example 10: "Obi Dimkpa," Opening Section, mm. 1–12

This piece which Ekwueme originally wrote for an all-male choir (TTBB) during his visit to Pyongyang, North Korea in 1980 was later re-written for a mixed chorus (SATB) in 1993 just like "Ote Nkwu" (Wine-Tapper), originally written for all-male choir in 1987 and thereafter, re-written for SATB in 1994. The piece is strophic in nature and consists of four different verses in which the baritone solo takes the call–statements while the chorus provides the answer (tutti passage) which is followed by a refrain section with the following lyrics:

Kwango, Kwango	Kwango, kwango (vocables)
Igba nni na ofe.	The drum of food and soup
Onye agbanarili, awọlọ ya ekolu.	Anyone who fails to make the race, loses his cloak
Agbar'ụzọ owele mgba,	If the use of the rear pathway is left unchallenged,
Ọ da echi.	It will not cease.
Welu obi dimkpa kpaghaḷiba	Move along with youthful heart.

The lyrics are both satirical and allegorical and the composer has relied on the use of Igbo figures of speech, metaphors and proverbial sayings to achieve the gradual intensification or heightening of the dramatic undertone of the lyrics of the song. The climactic spectacle in the song is therefore a result of the choice of lyrics which are used in inspiring, motivating, inciting or mobilizing people into action. In this song, the development of the poetic material was mainly achieved through building of suspense and accentuation process inherent in the meaning of the text used. Though the song is strophic in nature, Ekwueme builds towards the climax through a cyclical approach by repeating textual lines and sections within the overall textural plan hence the repeat of verse 1 as verse 5. The effect of the poetic progression here is externalized by the use of dynamics. Consequently, the ranges of tones are not used as parameter for the creation of the poetic progression; the means of intensification is not melodic, but dynamic. The male character is also represented in the piece through the baritone part of the soloist.

The verses of the song consist of couplets, whereas the main chorus section consists of a quatrain structure as shown below:

Verse 1:

We—l'obi dim-kpa kpa—gha—li—ba
(Move along with youthful heart.)
Tutti: We-l'o -bi dim-kpa kpa-gha-li-ba
Refrain
Kwan-go, kwan-go, I-gba n-ni na o- fe
O-nye a-gba-na-ri-li a-wo-lo ya e-ko-lu;
A-gb-r'u-z'o-we-le mgba na o-da e-chinu,
We-l'o-bi (ka) dim-kpa kpa-gha-li-ba

Verse 2:
a) A-gwo n' a-chu ngwe - le ma-k'o-nunu
(The snake's advances to the lizard isor love sake.

b) A-gwo n' a-chu ngwele, o - kwo ma-k'o-nunu!
Tutti:
A-gwo n' a-chu ngwe - le ma-k'o-nunu

Verse 3: O-nye kwe, na Chi ya e-kwe-lu!
(Man's optimism is God's approval!)

Tutti: O-nye kwe, na Chi ya e-kwe-lu!

The length of the poetic lines affects the musical setting. Moreover, each verse of this song has some figurative connotation.

For instance, verse 1 praises the bravery of the youths referred to in the song and urges them to move on with the pride of their youth. The verse is started by the baritone solo is echoed by a chorus. The repetition of this textual line in the chorus part essentially underscores the directive of the composer to the said youth. This is followed by the main refrain section which introduces a different textual passage rather than continuing with what has been said in the preceding section. Here, the composer combines vocables with satirical sayings thus: "Kwango, kwango,

Igba nni na ofe" (kwango, kwango, drum of food and soup). The text continues with advice to the youths to press on with their life's races courageously with optimism and without looking back, warning that anyone who fails to complete the race or struggle would lose face (Onye a gbanarịrị, awọlọ ya ekolu). The emerging poetic progression reaches its climax in the third line in which the composer once again warns, the youth to brace himself for the imminent danger ahead and to remember that the illegal back alley (pathway) cannot be closed without a fight. He ends the passage by repeating the first line.

Verses 2 to 4, like verse 1, consists of a couplet and a solo-chorus (call-response) structure. Also, each phrase has action-motivating words which facilitate the heightening of the poetic climax. For instance, in verse 2, the ironic statement, "Agwọ na-achụ ngwele mak'ọnụnụ." (The snake makes advances towards the lizards for marital intent) is essentially warning the youth to beware of false advances. It is like saying "Ije nwa ọkụkọ adighị egbe mma" (The gentle movement of the chicks does not please the kite). Such figurative statements are meant to accentuate the momentum developing in the text in addition to enhancing beauty and vividness of style—a trend which the composer exploits to show the potency of the vernacular in achieving such poetic nuances more readily.

The growing textual intensity is tempered by the text of verse 3: "Onye kwe chi ya ekwe"(One's firm faith dictates one's destiny). This line encourages the youth not to give up the struggle and to rely on firm faith and determination. It therefore prepares the context for the rekindling of the prevailing momentum built in verse 2 in the text of verse 4. Thus, the whole scenario creates an undulating contour in the poetic flow. The statement, "Enenịa nwite, Ọ gbọnyụọ Ọkụ" (An

underrated small boiling pot, can quench the fire) is therefore meant to rekindle the spirit of bravery in the youth while warning the prospective foe to beware of testing the strength of a smouldering piece of wood. Such warnings can be substituted by the statement, "Onye a kpana nwa Agụ aka n'ọdụ" (Beware of playing with the tail of the sleeping cub).

In an apparent attempt to standardize the approach to tone-speech relationship in Igbo music, Ekwueme (1974a) argues that,

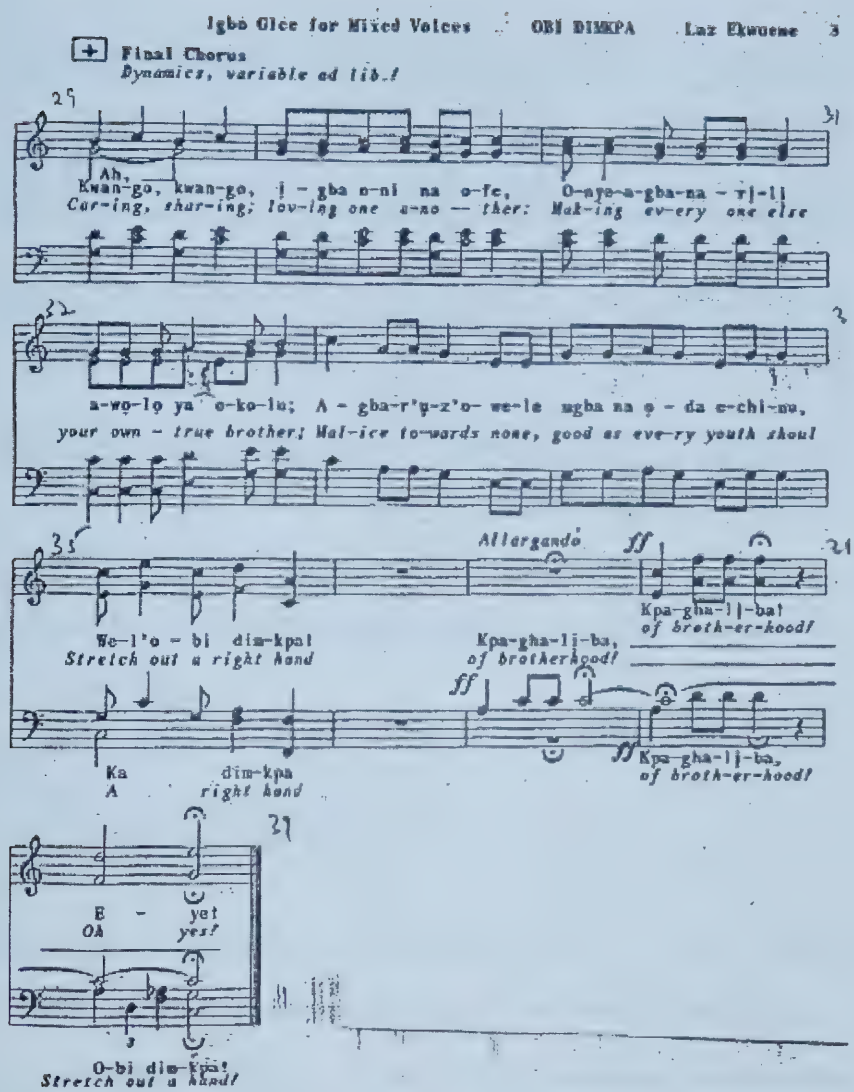
> In keeping with speech, Igbo songs generally have one note per syllable. The pitch may vary or the note may be repeated, but the general principle is to sing a note for every syllable (343).

Though this syllabic approach may apply in certain cases, it is wrong to make it a general phenomenon. In fact, in the piece under study, the argument in the passage above does not hold convincingly. This is because in actual practice, in Igbo spoken words, some consonants and vowels tend to separate from the 'parent' word and fit into the preceeding word while the remaining part stands on its own as an independent syllable.[10]

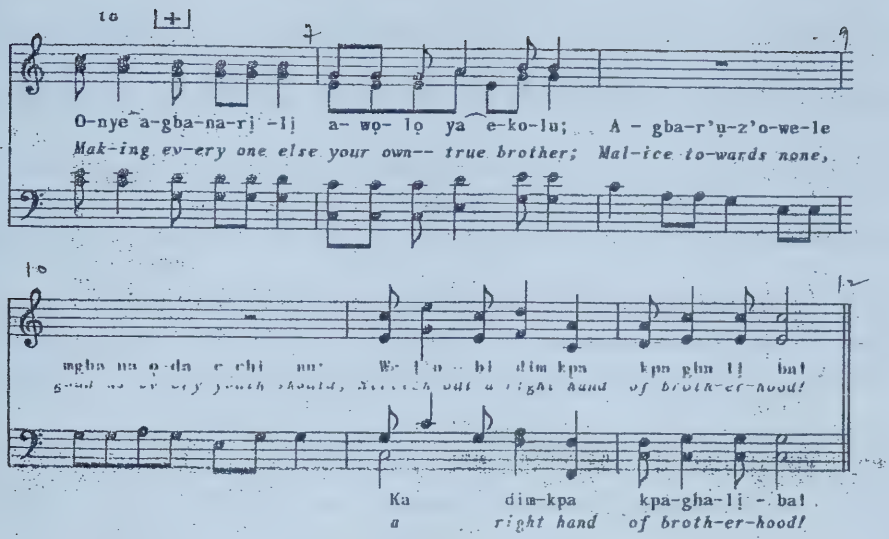
It should be noted that in the song, "Obi Dimkpa," Ekwueme exploits the evocative power of Igbo idiomatic expressions, proverbial statements and figurative texts. Some of the text used are actually allegorical and seem tocarry political undertones. The lyrics may be considered to project Ekwueme's own patriotism and pride with regards to the political atmosphere in Nigeria during the period. In this vein, it may be considered as a way to celebrate the inception of the second republic which took effect in 1979 with the election of an administration in which his elder brother became the vice president of the country. From another point of view, the poetic

[10] A good example of this feature can be found in Harcourt Whyte's song "Rue Ole Mgbe" (Until When) in whch the first phrase is syllabized as: Rue O-le M-gbe.Here, the word, Mgbe is dysyllabic.

context can be considered to have been meant to capture the political situation in North Korea during the period of writing the song hence the cold relationship between the country and the West (America and Europe). This situation is not unconnected with the continued isolation of this Asian country that persists till today. In this case, it seems that in this song, the composer is merely giving his unsolicited encouragement to any oppressed people (personified as the youth) whom he advices to keep faith as they struggle under the crushing effect of their oppression. The message appears to be underscored by verse 5 of the song in which the composer repeats the verse 1 and the main refrain section. Thus, the final chorus (mm. 29–39) is an expanded version of measures 8–12 (shown in examples 11 and 12 below respectively) except that the third phrase is sung at the interval of an octave by the soprano and bass parts. Nonetheless, the constituent phrases are not equal in length and the composer has employed a combination of both iambic and anapest structures in the poetic meter.



Example 11. "Obi Dimkpa," Final Section, mm. 29–39


O-nye a-gba-na-ri -li a- wo- lo ya e-ko-lu; A - gba-r'u-z'o-we-le
Mak-ing ev-ery one else your own-- true brother; Mal-ice to-wards none,
Ka dim-kpa kpa-gha-li - ba!
a right hand of broth-er-hood!

Example 12. "Obi Dimkpa," mm.7–12

The song consists of five verses and a chorus, repeated in a modified form after verse 5. These verses have a tri-partite structure:

A verse 1 (mm.1–12)
B verses 2-4 (mm.13–24)
A^1 verse 5 and coda (mm.25–39).

The music can therefore be divided into three sections made up of the verse and the refrain in which the verses are rendered twice before the refrain. Each section is marked by a cadence. In fact, the first section ends in an imperfect cadence and the second ends with a perfect cadence. The melodic phrases are treated contrapuntally especially in the response sections. This arrangement gives the piece an ABA^1 form, a structure that reflects the nature of the textual design of the entire song.

In each of the verses (as mentioned earlier), the composer employs the same tones and rhythmic pattern of the solo in the chorus part. Also, in the solo parts, the attempt to make the textual lines to adhere to the tonal inflection of the spoken Igbo words, leads to the use a 5-note pattern: in

contrast to verses 1 and 3 where a 4-note pattern: C-E-G-A is used , verses 2, 4 and 5 introduces the pattern G-C-A-E-F. In both cases, the note D is not used in the solo lines. On the other hand, the tutti sections include the note D and consist of a 6-note pattern: C-D-A-A-E-F-G. In effect, while strophe 1 presents C-E-G- A, strophe 2 adds F while the tutti adds D. These tones are chosen to support the tonal inflection the composer uses in each verse but the exclusion of D and B in the structures does not mean that both tones cannot fit into the melodic lines. I think that the composer also wants to maintain a certain registral structure in the melodic lines but it does not mean that both B and D would have distorted the meaning of the text underlay. Also, even though the tutti and chorus sections have polyphonic and homophonic structures, the resultant harmony is essentially parallel in nature.

Actually, this song has predominantly a light harmonic texture and the tutti sections have a dominant-tonic harmonic direction even though the dominant preparation sonorities (e.g: IV and ii) are employed in a few spots in the song. In all these, the use of parallel harmony is prevalent and facilitates the adherence to the tonal inflection of the text underlay. Talking about this approach, Ekwueme (1974a) notes that

> [In] Igbo music, it is certainly not the harmony of block chords based on triads, and secondary chords or of progression based on tonal centres and tonic-dominant relationship. In line with the principle of tonal inflection, tunes adhere to the rise and fall (in direction, not necessarily in magnitude) of the tone of the words. This melodic shape has to be retained by any parts (singing the same words) added above or below the tune. Consequently, parallel or at least similar movement amongst the various parts seems to be called for (344).

Ekwueme's notion that this technique links the adherence to tonal inflexion with word meaning is expressed as follows:

> In line with the principle of tonal inflexion, tunes adhere to the rise and fall (in direction not necessarily in magnitude) of the words. This melodic shape has to be returned by any

> parts (singing the same words) added above or below the tune. Parallel harmony…seems to be a regular African system of harmonization of tunes in which the larger intervals of 8ves, 5ths and 4ths seem to be more favoured even though 3rds and 6ths are also employed in Igbo music (1974a, 345).

This gives rise to a situation where linguistic demands determine the harmonic requirements of music. However, this position does not mean that parallelism does not have its limitations and there is still room for a composer to enjoy artistic freedom in creating his music with Igbo texts. "Ote Nkwụ" (Palm Wine Tapper) is another glee written for an all-male chorus in 1987 and later scored for a mixed chorus in 1994. It is a much more extended work than "Obi Dimkpa." In this piece, the composer uses several aspects of Igbo musical idioms to make it one of his most popular works. Some of the highlights of the techniques employed include the use of responsorial patterns, polyphonic and contrapuntal passages, hemiola and merhythmic ostinato, pedal tones, overlapping voices and the traditional continuous-running, minstrel-like commentary. However, the piece consists of an introduction and subsections (originally labeled A to J by the composer), which I have grouped into a rondo form:A B A^1C A^2D A^3 . Here, I regard the introduction and the tutti as section A while the second and third solo passages are regarded as section B. This preceeds the second tutti section marked D which I regard as section A^1. The fourth solo passges which I refer to as section C preceeds another tutti section(originally marked F and G) which I call section A^2. The D section consists of the H and I sections while sections J and K make up what I refer to as section A^3.

E xample 13 provides the opening section of the piece with a 15-measure introductory section in which the bass part presents a full rendition of running solo statements while the other parts (S,A,T) supply the responses.

Example 13: "Ote Nkwu," Opening Section, mm.1–15

The song begins in the bass part with a vocable (often erroneously referred to as nonsense or meaningless syllable/text), "Igbam ckikili chikili chikili" and ends with a tonic pedal (G) which overlaps with the prevailing harmony of the chorus (answer) section (mm.3–4, 7–8).[11] The tune

[11] "Igbam chikili chikili chikil" is an onomatopoeic phrase. It mimics the sound of the Wine-Tapper's knife.

starts on D in the bass part and goes up to G before moving in an undulating manner down to a lower G. Also, the antecedent phrase is followed by the chorus-response pattern which prevails in the rest of the parts. Structurally speaking, each of the sections (solo-call and chorus-answer) might be considered as separate melodic statement in their own terms. With the change of the melodic flow in the second part of this section (mm. 9–16), this solo line ends with a dominant pedal that overlaps with the prevailing harmonies in measures 11–12 and 15–16, as shown in Example 14.

chịn chịn chịn. ị-gbam chị-kị-lị chị-kị-lị chi-kị-lị, ị-gbam chị-kị-lị
chịn chịn chịn. ị-gbam chị-kị-lị chịn chịn chịn, ị-gbam chị-kị-lị
*For English words "Takem chikili chikili chikili" may be sung as refrain.

Example 14. "Ote Nkwu," mm. 8–15

In setting Igbo words to music, a composer has to deal with both the poetic meter (ensuring the use of correct stress patterns or the various syllables) and the tonal inflexion which gives meaning to the individual words in the lyrics. Treating these parameters in a way to get the best musical prose can be considered as the kernel of making a good musical composition using Igbo

words realizable. The importance of the inflexion of tones here cannot be equated with the use of stress patterns or accents in English language, the shades and nuances associated with such practice notwithstanding. Ths is because unlike in English and other non-tonal languages, the meaning of words in Igbo language depends essentially on the relative pitch (or tone) at which the constituent syllable is sounded. Therefore, the slightest deviation from the peculiar nature of the pitch/tone of the said syllables in a word easily gives different meanings to it. This therefore has substantial implication on the composition of music with words and even word-borne (logogenic) instrumental music.

Thus, with regards to melodic organization, Ekwueme (1974a) states thus:

> The area of melody is obviously where the determination is fixed by linguistic demands…Igbo, like many other African languages, is a tonal language (thus)… the toneme is as important as the morpheme in conveying and determining the meaning of words …one cannot compose a melodic line arbitrarily merely as an aesthetically-pleasing sequence of tones, if it is intended to be sung in Igbo words. Any melodic line must be controlled -to some extent determined-by the contour (tone rise and fall) of the words (336–37).

Even though this practice is also reflected in instrumental music, especially those that include drum language, varieties of melodic configuration still abound. The material used in this section comprises mainly an onomatopoeic melrhythmic ostinato as shown below and the composer tries to balance the prevalent iambic patterns with corresponding tonal pattern in the melodic lines to retain the word meanings:

Solo (call): I-gbam chi-ki-li, chi-ki-li, chi-ki-li,
Ch (response): I-gbam chi-ki-li chin,chin chin
Solo (call): I-gbam chi-ki-li, chi-ki-li, chi-ki-li,
Ch (response): I-gbam chi-ki-li chin,chin chin
Solo (call): I-gbam chi-ki-li, chi-ki-li, chi-ki-li,
Ch (response): I-gbam chi-ki-li chin,chin chin

Tutti: I-gbam chi-ki-li chin,chin chin;
Chin, chin chin, chin chin chin
I-gbam chi-ki-li chin,chin chin

In the introductory passage, the hemiola effect of 2 versus 3 in the chorus rhythm is used to complement that of the bass solo which ends in an overlap with the entry of the chorus. The tutti passage marked section A concludes the opening theme. Here, the bass part re-states a fragment of the chorus three times against the homophonic passage in the upper parts (S, A, T) which serve as accompaniment to the bass solo line. The harmonic progression in the harmonized passages shows the prevalence of a circular, tonic-dominant-tonic (I-V-I) direction. However, in this case, Ekwueme uses substitution chords such as supertonic seventh (ii^6, ii^4_2) or IV^6_4 and approaches the tonic through vii^6. This introductory section is repeated before the song continues in the subsequent section labeled A.

Section A in its entirety repeats the original chorus line, "Igbam chikili chikili chikili" in a homophonic structure. However, in this case, the second part of the vocable phrase, "chikili chikili chikili" repeats three times and this gives it a sort of prominence which makes it suitable for marking the completion of the section in measure 22. The resultant counter rhythmic patterns in this section highlight its nature as a transition between the introduction and section B which I consider as variation 1.In section B (mm. 23–38), the solo part is taken up by the tenor while the bass retains the vocable phrase, "Igbam chikili chikili chikili" which in this section, serves as a choral ostinato staring before the tutti section but also overlapping with same. It ends with a tonic pedal which overlaps with the solo and chorus voices especially in measures 25–26. The solo part also ends with a dominant pedal (mm. 25–26) thereby resulting in a double pedal which

more or less strengthens the harmonic fabric of the section. Like in section A, in the second part of this B section, the bass line ends with a dominant pedal but this time, the tenor solo ends first, with a dominant pedal and then, in a tonic pedal. Nonetheless, the nature of the harmonic progression remains the same.

In this section, Ekwueme introduces the traditional Igbo story-telling style of commentary in the tenor solo against the bass melrhythmic ostinato. The latter overlaps with the chorus (answer) provided by the upper parts (soprano, alto and tenor parts). While the bass and chorus passages comprises onomatopia (vocables) used in the introduction, the tenor (solo) commentary consists of the following lyrics:

Ote nkwụ o,	Palm wine tapper,
Bute mmanya nkwụ o.	Bring some wine.
Ife nkwụ gbatalụ o	Whatever the palm bringd forth
K'ụmụ ibe ňụọ	That all may drink.

Like section B, section C (mm. 39–54) has two soli existing simultaneously in the tenor and bass parts. The overlapping of the bass pedal note into the chorus (answer) section persists in the same way as the dominant and tonic pedals in the tenor solo line. The major difference here is that the tenor solo line is the call-and-response sections of its text while the chorus is left to reiterate the vocable-based chorale ostinato. Also, this section is similar to section B above except that the tenor (solo) presents new lyrics which include satirical and proverbial sayings while section D (mm. 55–60) is a short tutti passage which is essentially a repetition of the tutti passage which marked the end of the introduction section. The harmonic framework in sectons B and C is essentially the same as that used in the introductory section. Thus, it is essentially a

repetition of section A and it gives the song a rondo structure while creating a sense of unity in the internal structure of the song.

Section C (marked E by the composer) spans from measures 61 to 74 and consists mainly of counter melodies and counter rhythmic passages. Here, the bass part bears the theme statement and the answer which it reiterates four times. The tenor part is doubled in a few spots, namely mm. 61–62, 65–66 and 69–70, and it combines part of the solo (story-telling) commentary with the tutti (answer) thereby merging the two patterns in the alto and bass parts. In this case, the alto part carries the solo commentary which comprises the following lyrics:

Ote nkwụ o	The palm wine tapper
Ote nkwụ bute mmanya	The palm wine tapper bring some wine
Bute mmanya nkwụ o	Bring some palm wine
Ote nkwụ bute mmanya	The palm wine tapper bring some wine
Nye m mmanya ngwọ	Give me some raphia palm wine
Ote nkwụ bute mmanya	The palm wine tapper bring some wine
Weta nke I nwelụ	Bring the quantity you have

The composer provides a more intense textural framework in the song by assigning the solo (call) and chorus (answer) to all the parts in addition to the choral ostinato which continues simultaneously in the bass and the rest of the parts. The section continues with a repetition of section A (mm .73–78) thereby underscoring the rondo structure mentioned above. The section ends with a kind of imitative counterpoint that proceeds into a homophonic pattern that ends the section (mm. 83). Hhere, the song proceeds to what the composer labeled as section G since there is no section F. Thus, it can be said that the end of section E is another tutti section like section A but with an extension. In fact, the first part of section E (mm. 75–80) is the same as section A (mm. 17–22. Nevertheless, in this case, the bass part overlaps with the contrapuntral

passage in the alto and tenor parts (mm.82–85) which precedes the homophonic answer passage that concludes the section (mm. 84–85).

Section G (mm. 86–93) is also another bridge passage which features the chorus (answer) in the introduction. However, here, the entire passage is rendered by the alto and soprano parts. Also, the soprano part consists of a semitone-tone melodic progression which starts from B, moves through C and ends in B♭. This passage is accompanied with a one-tone pattern in the alto which can be considered as a dominant pedal. Section G is essentially conceived as a 2-part structure which is assigned only to the Soprano and Alto parts as a way to create a timbral variation to the vocal texture of the song. The two parts are written with an intervallic relationship of a 6^{th} except at the pivot chord section where the composer used the sevenths instead. In measure 91, there is a slight modulation to the tonic minor which ushers in the return to the same tonality in the final section of the piece. Consequently, it can be said that this section acts as a modulatory passage that precedes section H. Due to the constuituent structural materials in sections E and G, the latter can be regarded as development of the tutti passage in section A hence A^2.

In this section of the song, it might be argued that the composer uses these vocables mainly as a means for arriving at an aesthetically-satisfying musical result within the constituents of linguistic parameters which have strong influence or musical lyrics in African. Such onomatopoeic words and exclamations are put into musical use in Ekwueme's other songs. For instance, in "Nne n'eku nwa"(O Dear Mary), the vocable, "Zamiliza" features as a recurring choral answer but in "Ote Nkwu" (Wine-tapper), the onomatopoeic phrase, "Igbam chikili chikili chikili" which simulates the sound of local palm wine tapping is employed as a choral ostinato which prevails as a fundamental element in the design of the entire song. The rhythmic structure

used for this choral ostinato is essentially a transformation of the bell pattern which has a recurring 12, 111, 222 durational framework. The same principle is employed in the pattern for "Zamiliza" in "Nne n'eku nwa" but an incomplete hemiola pattern was used instead. In effect, these words increase the opportunities for creating free movement in the processing of patterns with conjunct, disjunct and contrary motions as well as the use of melismas.

Section H is in the tonic minor and consists of two subsections which span from mm 92–109 and 110–121 respectively as shown in Example 15.

Example 15: "Ote Nkwu," Section D, mm. 92–106

It is the only section of the song in which the composer modulates. Unlike in the preceding section G, here, the entire section H has a 3-part harmony but the melody is assigned to the bass and tenor parts. Also, in this section, the emphasis is more or less on a polyphonic framework. Though the soprano and alto parts tend to exhibit a harmonic structure at some spots, the melodies in the bass and tenor parts continue to run independently in accordance with the tonal inflection of the text underlay. This creates another aspect of parallel harmony in which some of the composite tones do not agree with the principles of the conventional harmony both qualitatively and quantitatively. Here, there is also a descending melodic line passage which resolves in the eight measures before the end of the section. One fascinating feature here is the hemiola effect resulting from the relationship between the different parts. In fact, this clash of duple versus triple patterns gives the section a unifying effect such that it can be considered as the variation D. The use of the tonic minor here is meant to reflect the tonal shift principle which is common in Igbo music practice can heighten the prevailing aesthetic context. In these sections H and J, the soprano and alto parts repeat the melrhythmic vocable pattern while the tenor and bass parts present a new running solo commentary comprising satirical statements and call-and-response patterns as shown below:

Ka ma Ọ ga-adọ n'ite,	Instead of leaving it in the pot
K'ọ dọlụ n'afọ.	Let it be stored in the stomach
Ote nkwụ, bute mmanya	The palm wine tapper bring some wine
K'ọ dọlụ n'afọ	Let it be stored in the stomach
Ife I tetalụ weta	Bring whatever you got
K'ọ dọlụ n'afọ	Let it be stored in the stomach
Ọ bụ mmanya nkwụ?	Is it palm wine?
Ọ bụ mmanya ngwọ?	(or) is it raphia palm wine?
Ọ bụlụ aka melụ bute	Even if it is self-brewed.

The second part of section H ends with a homophonic passage (mm. 114–119) in which all the parts reiterate the words "K'ọ dọlụ n'afọ" (let it be stored in the stomach) three times. The tierce de picardie chord in measures 118–119 effects a successful return to the original (home) key, G major in section J. In Section J (mm. 120–137), the composer returns to the same material as the introductory part of the song. However, unlike the latter, here, there is a little change in the bass choral ostinato pattern. The first and second lines end in the tonic pedal while the 3rd and 4th proceed through a dominant pedal to end on the tonic.

The choice of meter and rhythmic materials in the musical setting of songs is often conditioned primarily by the poetic meter in a bid to serve the purposes of poetic interpretation and musical elements in the song. In the case of Ekwueme's songs, this practice is highly common as can be seen in in the songs "Obi Dimkpa" and "Ote Nkwu." This is because, the composer, was able to mold the poems' iambs, trochees and short lines into varying rhythmic shapes and constructs to paint the imagery and internal materials highlighted in the song. It appears that in some of his works, Ekwueme favoured the iambic meter such that the two songs, "Obi Dimkpa" and "Ote Nkwu"are mainly written in iambic trimesters. Usually, the lines alternate feminine and masculine endings as follows: "Obi Dimkpa" (Refrain):

Kwan-go, kwan-go, I-gba n-ni na o- fe
O-nye a-gba-na-ri-li a-wo-lo ya e-ko-lu;
A-gb-r'u-z'o-we-le mgba na o-da e-chinu,
We-l'o-bi (ka) dim-kpa kpa-gha-li-ba.

"Ote Nkwu"-(Tutti):
I-gbam chi-ki-li chin, chin chin;
Chin, chin chin, chin chin chin
I-gbam chi-ki-li chin, chin chin

In these songs Ekwueme used the echoe structure as a device for melodic and harmonic development. The regular recurrence of refrain patterns is also employed to facilitate and maintain thematic unity when it is not allowed to become overtly preponderant and therefore monotonous. Such monotony is averted by the use of other devices such as imitative and contrapuntal figures combined with fugal and canonic devices. The use of parallel harmonic technique here is aimed at achieving an effective part-writing style without sacrificing the word meanings or the aesthetics of harmonic progression. These not withstanding, the two pieces discussed here are purely tonal in nature and therefore represent Ekwueme's own approach to responding to the factors that affect the stylistic eveolution in contemporary Nigerian art music.

From these pieces, it can be seen that he preferred to abandon the sprirt of modernism that prevailed in Europe and America where he had his graduate and post-graduate education. However, as if opposing the entire scenario, he embraced the wind of cultural awakening brought about by the independence of the country in order to appropriate and re-significate the traditional music forms into contemporary art music practice. His poetic and musical phrasing patterns in the two songs discussed above are rather simplistic and tonal. For him, it is a matter of ensuring that the traditional culture is revived and resonant in the emerging contemporary art music culture as a means to making the indigenous a part of the changing musical order, projecting it to audiences within and outside the traditional Igbo society and the country. Thus, Ekwueme's education in the modernistic Western society became an instrument for actualizing a conservative culturally-oriented agenda which is represented by the anti-modernist school of movement in the contemporary Nigerian art music scene.

CHAPTER SEVEN

John Okechukwu Ndubuisi (1936–1996)

7.1. Early Life. John Okechukwu Ndubuisi (otherwise known as O' Ndu) was born on September 29, 1936 in Ozuitem town in Bende Local Government Area, Abia State, Nigeria to Ndubuisi and Iroabugieke Akandu. He attended the Ozu-Item Methodist School which was then located at Agboa (presently called Ozu-Item Central and located at Akwampiti). It was at this school that Ndubuisi had his first contact with Western Art music. Here, he was introduced to the singing classes which, in those days, included English hymns taught to prepare the pupils for singing in the church choirs. Apart from the school choir, Ndubuisi played in the school band and was, like his mother, a member of the village Methodist church choir. The credit of his early exposure to music goes to Nwafor, who was in charge of music and musical activities in his elementary school at Ozu-Item. Nwafor wrote songs and marches for the school band and choir. Ndubuisi often remembered this teacher as the person who helped make his musical life what it came to be and he harmonized one of Nwafor's songs of those days namely, "Ozu-Item Obobo m" (Ozu-Item, my town) as a tribute to this teacher. In 1942, at the age of six, he accompanied his uncle, Emenike Onuoha, a teacher to Ora in the present Edo State, Nigeria. He completed his elementary school education and started his secondary education at the Trinity Grammar School, Sabogari Ora.

7.2. Music Education and Career. The Trinity Grammar School, Sabogari Ora, supported Ndubuisi's growing interest in choral music. It employed a music teacher, Odutola (from Abeokuta in the present Ogun State, Nigeria). Under Odutola, he had his first lessons on the piano and organ. This gave him ample opportunity to develop his interest in both choral and

organ works. His music studies suffered set-backs in 1954 during his third year at the Sabongari Ora due to the sudden death of his uncle and guardian, Emenike. Consequently, he was forced to return home to Ozu-Item where he had to face more hardship, because owing to his father's death, he was unable to continue his secondary school education.

In 1955, Ndubuisi returned to Enugu (then regional capital of Eastern Nigeria) and became an apprentice at the Institute of Organ Makers, Enugu. The proprietor was John Otubuike, an organ builder at Aba in the present Abia State, Nigeria. After his apprenticeship, Ndubuisi started to work there as journeyman during which he met a British engineer, Benton and his wife, who were both musicians. The couple were impressed by Ndubuisi's potential as a singer and pianist and offered to give him more lessons in singing and piano free of charge. With this, he was able to take the graded music examinations of the Trinity College of Music, London and soon passed the Grade VIII examinations as an external candidate. During his trips for the music theory examinations at Enugu, Ndubuisi discovered the rich musical life in the coal city and made up his mind to settle there. At that time, Enugu hosted an annual Arts Festival which featured Western music. The city also had choral and other musical societies such as the City's Jazz Club and Enugu Musical (Choral) Society. Moreover, there were large church choirs of Holy Ghost Cathedral, Christ Church, Uwani, Sacred Heart church and All Saints' Bartholomew Cathedral. At this time, Ndubuisi learned to play the clarinet and trombone.

With these professional experiences, he started playing in the Enugu Jazz Club which rehearsed at the British Embassy premises at Okpara Avenue, Enugu. Thus, he became gradually acquainted with the basic principles of jazz harmony and improvisation. In addition, during this

period, he performed with the Enugu Choral Society and highlife bands in the city —an experience which strongly influenced his compositional style and exposed him to the public eye. After one of his performances with the Choral Society, Edna Grant Elliot, a singer who had trained at the Royal Academy of Music in London expressed her interest in assisting him in developing his vocal talent by giving him voice lessons. The outcome of this training was impressive enough that Elliot suggested the formation of an Operatic Society with Ndubuisi. They recruited more singers and formed the Enugu Operatic Society in 1959. The society was partially supported by the government. Their premiere of the popular musical, "*The King and I*" was attended by the then Premier of the Eastern Region, Michael Iheonukara Okpara, who was so impressed by the performance that he awarded three members of the cast (including Ndubuisi) scholarships to study music in any institution in Europe.

In September 1961, Ndubuisi left Nigeria for the United Kingdom to study at the Guildhall School of Music and Drama, London. At Guildhall, Ndubuisi studied voice with Arthur Pear, voice speech with Rex Walters, piano with James Laffitte and composition with Peter Wishart. He completed his Diploma program in three years and spent another one year in the Teacher's program. In the course of his studies, he participated in some operatic productions (eg. "The Song of the Goat" by J. P. Clark); and performed with some Jazz ensembles in the UK. Also, he pursued his interest in musical instrument technology at the Northern Polytechnic, London.
In 1966, at the completion of his program in the UK, he returned to Nigeria and taught music at the Queen of the Rosary College (Q.R.C), Onitsha. However, his career there was interrupted by the outbreak of the Nigerian Civil war as Onitsha fell to the Nigerian Troops. Ndubuisi fled to Aba and joined the Biafran Armed Forces Entertainment Band and remained in the band till the

war ended in January 1970. After the war, he relocated to Enugu and opened a workshop where he repaired musical instruments and offered private lessons in piano, singing and music theory. With these music amateurs, Ndubuisi resuscitated the Enugu Operatic Society. In 1971, the society performed "The King and I," and in 1972, his own work, "The Vengeance of the Lizard," was premiered by the society. As the group was producing "Dr. Klujo," another opera by Ndubuisi, he was appointed at the Department of Music, University of Nigeria. This led not only to the abandonment of the opera production but also to the dissolution of the operatic society.

At UNN, Ndubuisi became one of the major players in developing young talents in musical studies. He was in charge of the Musical Instrument Technology Centre and was directly responsible for the acquisition and maintenance of various musical instruments, indigenous and foreign. Ndubuisi directed the departmental operatic workshop ensemble and performed several operettas such as "Pirates of Penzance," "Bless the Bride," "Trial by Jury," "Porgy and Bess," and his own compositions such as the "Vengeance of a Lizard" and "Symbol of a Miracle." He also advised the Nsukka Jazz Club, directed the popular music group called "the Mixed-Blood," and the Pythagorean Music Makers (his own choral group) as well as played the organ at Christ Church Chapel. He also rose to the post of Chief Technologist at the Department of Music, UNN in 1983. Ndubuisi died on January 7, 1996 after a brief illness.

John Okechukwu Ndubuisi was a performer, composer, arranger and educator. Right from his childhood days in his village, Agboa, Ozu-Item, he grew up in an environment predominated by traditional music which eventually became an important fabric of his musical works. Ndubuisi

joined the services of the University of Nigeria, Nsukka (UNN) in 1970 and made substantial contributions to the musical life of the university community. Throughout his career at UNN until his death in 1996, he remained one of the stabilizing forces in both the department of Music, UNN and of contemporary Nigerian art music education in Nigeria. His works including operas, instrumental and vocal compositions constitute a vital part of the repertory for performers and performances both in the UNN and across the country.

At the Department of Music, where he was in charge of the acquisition and maintenance of musical instruments, he reached the position of chief technologist in the university. During his career, he taught applied music courses in piano, trombone, euphonium, and voice. This writer was one of his piano students. Despite his heavy responsibilities, he was usually involved in teaching academic area courses in theory of music, acoustics, musical Technology and Keyboard Harmony in addition to directing operatic workshops and folk music ensemble classes.

7.3. Patterns, Tune and Motion in Igede-Bell Technique: A Study of Patterns and Process in Ndubuisi's "Agiligbo." The poem of this song is based on a folk story used by famous minstrels in local Igbo communities in the training of potential singers. The text consists of two main stanzas but the second stanza is repeated to generate a third stanza in the song. In this song the protagonist tells the story of his musical training to his prospective audience. In the first stanza, the protagonist recounts how his trainer / master taught him to always aspire for excellence and be to avoid being frightened on stage during his performance outings. At the last line of the stanza, he eulogizes the master as a great one personified as great masquerade as shown in the text below.

Agidigbo"-Okechukwu Ndubuisi	
Nne anyi Ekemma nw'Obidigwe	Our dear mother, Ekemma nw'Obidigwe
Ekemma si m'atụn' egwu	Ekemma urged me not to entertain fear
Ma m bid' egwu, Ikwalajayamma	When I begin my music, Ikwalajayamma
Ezigbo mmanwụ	famous (great) masquerade.

The second and third verses consist of the same lyrics. Here, the protagonist, in the course of his performance begins to make contact with his audience in a bid to establish a rapport with them. He calls on his fans and friends asking whether they are hearing him. He also points out that "ochanja" (literally meaning the crowd) has heard him. The lyrics are as follows:

Ọkwụ mo, Inug' onu mo	Dear friend, behold my voice,
Ezigb' okwu mo, inug'onu m	Dearest friend, behold my voice.
A ga m'esolu ọra nno,	I say welcome to the audience,
Ọchanja n'inụg' onu m,	Ọchanja behold my voice,
Ọchanja n'inụg'onu mo	Ọchanja behod my voice,
Agidigbo .	Agidigbo.
Ọkwu mo, Inụg' onu mo	Dear friend, my dearest friend,
Ezigb' okwu mo, inụg'onu m	Dearest friend, behold my voice.

A ga m'esolu ora nno,	I say welcome to the audience,
Ọchangja n'inụg' onu m,	Ọchanja, behold my voice,
Ọchanja n'inụg'onu mo	Ọchanja, behold my voice,
Agidigbo.	Agidigbo.
Agidigbo!	Agidigbo!

In "Agiligbo," the pianist's two hands share the beats and the vocal phrases are broken up after the first two phrases. Thus, its phrasal patterns (from the 3rd phrase), consists of short emotionally-charged themes which serve to empower the declamatory potency of the recitatives in the vocal lines without affecting their lyrical flow. This characteristic feature is very prominent in the last verse of "Agiligbo" and gives the last couplet of the song an overwhelming pathos. The song has a tri-partite (ABB ') structure.

In measure 1 in of this piece (Example 16), the right hand (R.H) plays the durational pattern 12 2 2122 within the notated 12/8 time signature. 1 represents the duration of an eight note., 2 the duration of a quarter note. This pattern is repeated in measure 2 in Example 16..

Example 16. "Agiligbo," mm. 1–2

In measure 1, the left hand plays the durational pattern 34122, and repeats the pattern in measure 2. This pattern co-ordinates strongly with that of the right hand. While maintaining the duration

pattern in measure 2, the piano alters the chordal structure. In the first measure, the left hand presents the dyads F3–A3 (3 eighths), C3–G3 (5 eighths), D3–F3 (2 eighths) and C3–G3 (eighths). In the second measure, the left hand repeats the first 2 dyads of measure 1 but then expands its texture to four note chords; E° and C^{7}. The right hand pattern spans for one measure while that of the left hand extends to two measures. Here, the left hand plays the Igede-Bell pattern which acts as the background of the entire structure in this section. In this case, the externalized Igede-Bell bass pattern exists as a chordal pattern and lasts for 2 measures for its complete cycle (see mm. 1–2 in Example 16). This gives us a progression with a dominant-tonic harmonic goal. Also, this pattern moves from the tonic triad to the dominant (E is omitted here) and then goes through the submediant back to the dominant before returning to the tonic. The first two measures present the kernel of the motivic figures which predominates the entire first section of this music (mm.1–10).

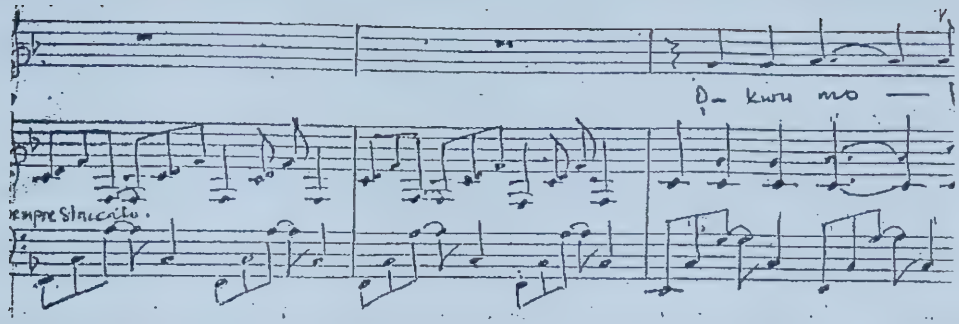
The piano presents this pattern twice in the introduction (mm.1–4). In the first strophe, mm.5–10, provided in Example 16 the piano plays the pattern three more times in the accompaniment, changing the chordal structure in the left hand of measure 10 to bring about a sense of cadence.

The immediate relationship between the piano part and the vocal line here is that the soloist's line starts on the C of the piano's right hand on which the ostinato pattern in the right hand begins. There are some structural similarities between the soloist's line and the ostinato pattern as can be seen in the syncopation that exist in both lines (mm.5^{3}–5^{4}). However, in most cases, such structural relationship has to do with the metrical dissonance that occurs where the long notes in the vocal line coincides with the syncopated ones in the piano part as seen in measures

7, 8 and 9. It should be added that the high register of this note gives it a piercing quality which serves not only as a bright entry point for the soloist but also seems to exist as a light that shines across the dark stage and guides this performer into the brightened performance stage. This scenario remains the same in measure 1–8. However, while measure 9 is the same as measure 1 (as the beginning of another cycle), in measure 10, given in Example 18, the pattern in the right hand (which represents the primary bell pattern) is complemented with longer rhythmic patterns consisting of dotted quarter notes and a dotted quarter-note rest.

In this opening section of the piece, the soloist's highest note is F which is in measure 5^{1}. The melody is based on the F major scale without the leading tone. Also, repetition of the rhythmic patterns abounds in the piano part. Measures 1–10 serve as the introduction of the piece while measures 11–14 provide a bridge passage between the first (mm. 1–10) and second sections of the piece while measures 15–23^{1}). It also contains a different form of rhythmic permutations than the main body of the piece. In this passage which I refer to as interlude I, the composer combines 2 distinct patterns which are complementary in nature. The first section (mm.11–12) is the call while measures 13–14 are the response (see Examples 17 and 18).

Example 17. "Agiligbo," mm. 10–12



Example 18. "Agiligbo," mm.13–15

In Example 18, the LH has a light-textured one-measure pattern which mirrors the melrhythmic pattern of the second large clapperless metal bell in Igede ensemble. However, Ndubuisi strengthens this pattern with the pedal on F to complement the 8-note pattern. This part of interlude I has a more dramatic than tonal importance in this part of the piece. Having reflected the Igede bell-phrase rhythm in the first part of the interlude, the composer decides to use this pattern to give the soloist a dance-active pattern in order to create dramatic evocations that appear to set the mental atmosphere required for the continuity of the "journey" of the soloist in the piece. While the patterns played by the left and right hands in this part of the interlude are different in terms of motivic structure and resultant tonal ramifications, both form a kind of metrical consonance. The musical statis generated by this ostinato pattern may be likened to the state of indecision which seems to plague the poet/protagonist as he starts his rendition in the first part of the piece. Thus, while the full chordal patterns in the left hand seems to continue to reassure him of his experience, the one-note pattern in the right hand continues to sustain the aura of disbelief and uncertainty. This whole scenario plays out clearly in the poet's opening

statement in which he begins by stressing that his patron advised him never to entertain fear when he begins his performance.

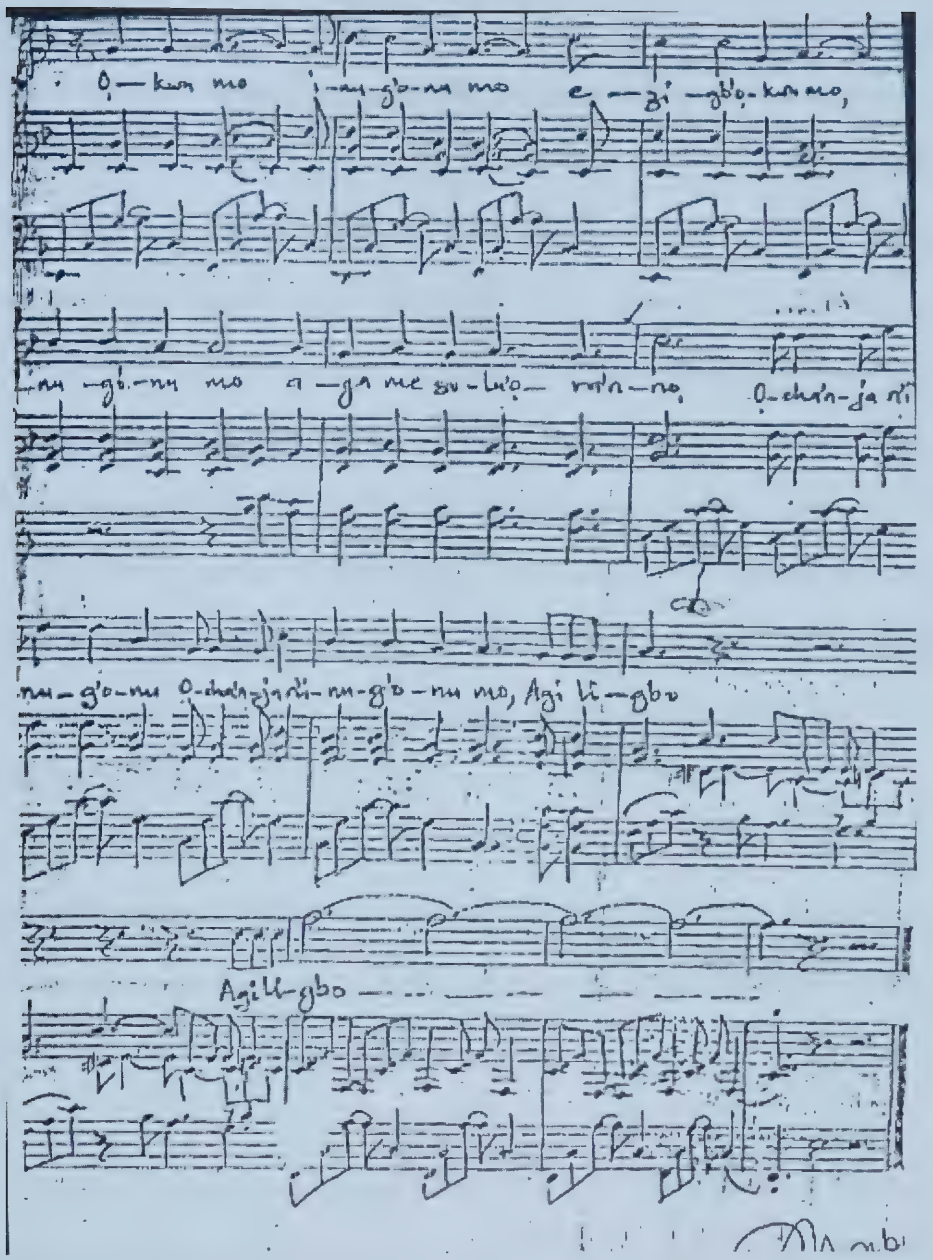
A new musical passage appears in m. 13, given in Example 18. Here, the composer presents an arpegiated chord pattern in the LH and a pair of paired seconds in the right hand. RH and LH have distinct 1-measure patterns but they seem to be united with the syncopation which occurs at the same point in both patterns. The dyad, C–D is included in the F–A–C pattern and played against the underlying Igede-bell bass pattern comprising an alternation of the F–A–C and C–E–G patterns in the left hand. The latter changes to a consistent F–A-C–E pattern from measure 15–17.

In the first section of this interlude, Ndubuisi introduces a tonic pedal at the beginning of each measure thereby giving it the prominence that seems to mirror the effect of the C-note ostinato used in the first section of this piece. As in the latter, the pattern lasts for only one measure. It is vital to point out that here; the left hand is assigned the pattern that mirrors that of Igede membrane drums while the right hand is assigned the pattern played by the big double metal bell in Igede music. In measures 13–14 the right hand plays a 112//112 pattern complemented by a 1122//1122 pattern in the left hand. This second part of the first interlude recurs in measure 22 to 24 as a cue to the last rendition of the second strophe of the text.

In the second section of this piece (mm. 15–23), there is a greater relationship between the solo melody and the accompaniment (piano) part and Ndubuisi chooses to use a homophonic texture. In this case, the right hand bears the melody and chordal patterns which are strengthened by the

aperggiated Igede-Bell pattern in the bass line. In measures 15–17, the bass line consists mainly of alternation of V and I. This part of this piece shows a closer relationship between the voice and piano parts. Here, the RH part of the piano part reflects essentially the melodic line though the composer doubles each note consistently with the note C in measures 15–17 except in measure 16 where he uses simple triadic patterns for each note. In the LH, the composer continues to use the Igede–Bell bass pattern used in mm 13–14 in which he alternates between arpeggiated F and C triads. However, in measures 18–19, he employs a kind of declamatory interjection in the on-going process with a homophonic pattern reflecting the metrical pattern in the melody. The use of the note D♭ in measure 18 is an embellishment meant to give an enharmonic flavor to the section. In the last portion of this section (mm. 20–23), the composer returns to the earlier pattern used in measures 15–17 but in this case, the F–A–C and C–E–G patterns in the LH are used in inverted form. Unlike the introductory section of the song, the soloist's highest note here is E (m.20[4]). This section is linked to the third section of the piece by another interlude in measures 23–24 but this interlude is the same as the second part of interlude 1 in measures 13–14. It provides a short dance-rhythmic passage that echoes the third section of the piece.

This section is connected to the last section of the piece (mm. 25–37) by another bridge passage (mm. 23–24) which is the same pattern used in measures 13–14. Essentially, the third section, shown in Example 19 is a slightly varied repetition.



Example 19. "Agiligbo," Final Section, mm.25–37

In measures 33–34, the composer reintroduces the pattern used in mm.11–14. This cues the soloist to conclude the piece with the word, "Agiligbo" which starts from measure 33 and

extended to the end of the piece in measure 37 as a long pause. The pause therefore creates the climatic point needed for the end of the piece. The first part of this section of the piece, (mm. 25–31) is the same as measures 15–21—the main section of the piece—except that the Db in measure 18 is absent in measure 29. The D♭ is a copying error. The end of the tune (mm. 32–33) differs from that of the second section (mm. 22–23) because the composer used the dyad C–D instead of the former F–A–C pattern. Also, instead of the Igede-Bell pattern he used in measures 23–24, the composer used interlude 1 to end the piece. This provides a coda passage in which the soloist sang the word "Agiligbo" to conclude the piece with a long pause on the note F. in measure 34–37. Also, as can be seen in the foregoing discussion, he was able to link the various sections of the song musically through the use of common bridge passages and composing the entire song in a simple diatonic key as well as by making their phrases identical in terms of harmonic and melodic shape.

One of the notable features of Okechukwu Ndubuisi's music evident in his songs and song arrangements is the use of what I call the Igede-bell technique: melrhythmic piano patterns used to bond the tune and the accompaniment.[12]

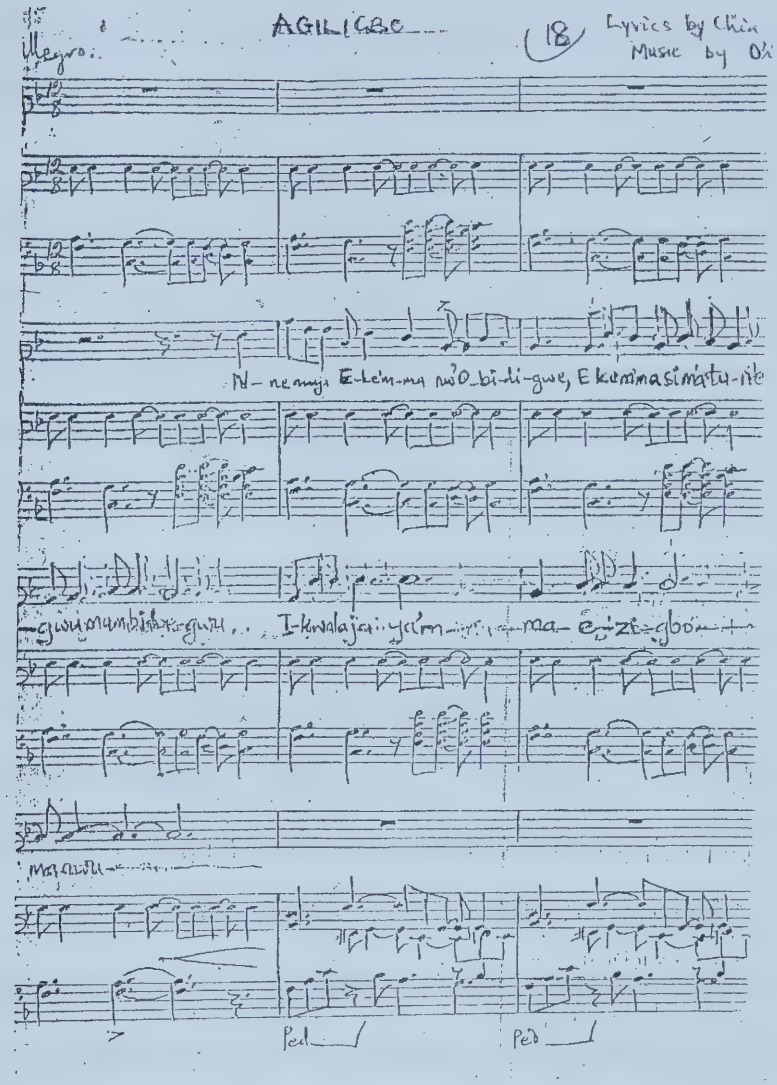
Igede music is the traditional royal music of Nkanu land in North Igbo areas of Nigeria. Thus Igede ensemble is regarded as the most revered music of Nkanu people is also played by in

[12] In this discussion, Igede-Bell technique is used to refer to the transformation and use of melrhythmic patterns played the musical instruments of the Igede traditional Ensemble in modern art music compositions. The instruments whose patterns are transformed and used in this technique are the large clapperless metal bells (Ogene Igede and the medium-sized membrane drum (Oke–Ozshi).

neighbouring communities such as Udi, Ezeagu and Awgu in Enugu State. Similar ensembles are found in Enugu-Ukwu (Uru-Nnebo clan) and Onitsha (where it is known as Egwu Ọta) areas in Anambra State. In Nkanu land, this 16-piece ensemble has two large double clapperless metal bells and one medium-sized clapperless metal. Other instruments used in the ensemble include a large membrane drum (Nne Ozshi), medium-sized membrane drum (Oké Ozshi), small-sized membrane drum (Mpété), three hourglass drums (Idà), three flutes (Úfèlè) and four wooden idiophones (Ụlù).

Igede-Bell technique abstracts the patterns played by the bells and medium-sized membrane drum in Igede traditional music ensemble and transforms them in art music composition. Such patterns play both melodic and rhythmic functions in Igede music: they are what I call melrhythmic events. In the case of Ndubuisi, these patterns have become the main ingredient used in formulating the internal processes and in building the structural framework of his works and especially those written for piano. It therefore relates what Akin Euba referred to as African Pianism discussed earlier.

Example 20 provides the opening section of "Agiligbo," and shows how the composer used the Igede-bell technique in the piano part.



Example 20. "Agiligbo," Opening Section, mm.1–12

In this ensemble, the two large bells play complicated complementary patterns. Both bells function as action- motor-stimulating and dance-rhythm instruments in the ensemble. Ndubuisi transformed the patterns played by these bells and the other instruments in Igede ensemble such as the medium-sized membrane drum, (Oke-Oszhi) into tonal patterns which have become a characteristic feature of the piano parts of his works. His expertise in transforming the Igede-Bell

patterns and using them effectively in serious compositions has resulted in the development of a particular compositional style.

Apart from its musical role of accompanying the lyrics, the patterns form the process of generating the structural framework for this piece. The formulation and employment of this Igede-bell technique is not only a departure from the prevailing compositional idioms of Ndubuisi's time but also an innovative approach in his composition career.

The way Ndubuisi crafted the accompaniment (piano) parts of the song evokes a sense of portrayal such that his accompanimental patterns go far beyond the ordinary role of cueing and supporting the vocalist to providing image-ladden effects to the overall structural context of the song. In fact, in "Agiligbo," Ndubuisi used the technique not only to create a musical world from the world of the song but also to "transfigure" the latter in the former.

The imagery of the text in the music of "Agiligbo" is reflected not only in the varied rhythmic permutations employed in the work but also in the characteristic contrasts of themes, patterns and passages. It is also implicated in the expansion and contraction of regularity and otherwise of the temporal expressions in the musical phrase-time and text-time meter.

Since the performance life of the fame seeking poet/performer in "Agiligbo" must surmount the unpredictable mood of his prospective audience beyond his comfort as a big patron-sponsored artiste, he arises from his past record and sets off in "Agiligbo" with the charming entry into the stage (arena) portraying his excitement and hope to succeed in the performance. This context is

created with the motor-propelling bell-phrase rhythm in the piano prelude where both hands share the two complementing patterns suggesting a close connection between the passage and the upcoming textual passage. As shown in Example 16 this opening passage comprises stark sounds in the left hand and piercing 1-tone phrase pattern in the right hand (RH) which predominate the accompaniment in the first four measures of the song. Its simple rhythmic outlay tends to depict the less clement environment which the poet/performer thrives in and his listlessness as he makes his journey into a stage-world in which others appear to find gay and merry.

The choice of meter and rhythmic materials in the musical setting of songs is often conditioned primarily by the poetic meter in a bid to serve the purposes of poetic interpretation and musical elements in the song. In setting Igbo words to music, the composer has to deal with both the poetic meter (ensuring the use of correct stress patterns or the various syllables) and the tonal inflexion which gives meaning to the individual words in the lyrics. Treating these parameters in a way to get the best musical prose can be considered as the kernel of making a good musical composition using Igbo words realizable. Here, in "Agiligbo", Ndubuisi is able to apply his compositional dexterity in molding the poems' iambs, trochees and short lines into varying rhythmic shapes and constructs to paint the peculiar scenes, images and internal materials highlighted in the song setting. Nonetheless, in this work, Ndubuisi uses the iambic meter and poetic lines with alternate endings.

Ň-ńe anyị Ĕ-kem-ma nw'Obidi-ğwe
Ĕ-kemma sị m'atụun'e-ğwu, ma m bid'e-ğwu
Īkwala-ja-ÿam-ma,
E-zi-ğbo m-manwụ.

The meter of this first verse of "Agiligbo" seems to be absolutely regular: none of the iambs is inverted or replaced by anapaests. Nonetheless, there is variation in the degree of stress patterns. In fact, in this song, Ndubuisi appears to dwell on the stressed second syllable of the first iamb and sets the second iamb in equal note values.

Most of Ndubuisi's folksong materials were either collected by him directly from his own community and other communities which he visited but greater number of these materials were collected by his students hence his dedication of each song mostly to the particular person who supplied the lyrics to him. Like other similar folksong materials, "Agiligbo" was collected by his students. In line with our earlier discussion in chapter 5, this shows the nature of Ndubuisi's approach to the compositional stylistics of contemporary Nigerian art music. The composer is one of those who believe in transforming the ingredients of local folk music to create formal art musical works for global audiences. He does this without necessarily distorting the local material in order to make a "modernised" musical product.

From the foregoing discussion, we can see that the composer essentially employs simple tonal patterns in all the sections. The compositional process emphasiszes more of rhythm-melodic patterning aimed at generating the Igede-Bell technique rather than embarking on any serious tonal experimentation. In this case, the piece is more of the traditional prototype and therefore reflects the composer's preference for re-creating the materials derived from the traditional musical idioms in such a way that they retain their nature with the source materials. With this approach, Ndubuisi reflects his advocacy for the traditional culture as opposed to the modernstic movement that was evolving during his time. Most of his works do not involve substantial

experimentation with complex tonal permutations let alone delving into atonal processes. Even though he played Jazz works, his compositions show continued attachment to the simple tonal and rhythmic formula that characterize church hymnody. In this way, he can be called a conservative traditionalist and this reflects Mann's views within a Nigerian-type cultural metamorphosis. The idea here is basically that the simple tonal and danceable rhythmic effects have stronger affinity with the local masses and also reminds the elite urban audience of the potency of the traditional within the evolving urban modern cultural milieu. Apart from its musical role in terms of accompanying the lyrics, the patterns generate the structural framework for this piece. The formulation and employment of this Igede-bell technique is not only a departure from the prevailing compositional idioms of Ndubuisi's time but also an innovative approach in his composition career.

CHAPTER EIGHT

Joshua Uzoigwe (1946–2005)

8.1. Early Life. Joshua Uzoigwe was born on July 1, 1946 in Umuahia, Abia State, in Eastern Nigeria. As a child, he sang in a local choir and occasionally performed the works of Ikoli Harcourt-Whyte, including hymns and sacred anthems, during special church services. Uzoigwe grew up in a traditional musical background and was later exposed to Western art music. In 1960, he gained admission to Kings College in Lagos, one of the leading secondary schools in Nigeria. It was at King's College that he had his first formal lessons in Western music: history, theory, and harmony. Apart from the music classes he took at the school, Uzoigwe also received private piano lessons during which he was exposed to mainly European pieces. His involvement in religious and musical activities at Kings College played vital role in his decision to make music a career. He was a member of the protestant church choir and the school choir.

8.2. Music Education and Career. After his graduation from King's College, Uzoigwe studied music at the International School, Ibadan (1965–1967) due to the recommendation of his former private music instructor, Joseph Allen, an army major and later a colonial administrator. Uzoigwe states that,

> it was during this period that I was exposed to the works of older Nigerian art musicians such as Fela Sowande, Ayo Bankole, Christopher Oyesiku (a great singer), and Akin Euba among others. I also became exposed to compositional techniques of African art music which later became the basis of his creative work (Joshua Uzoigwe, University of Uyo, in discussion with the author, April, 2005).

Like other musicians of Igbo background, Uzoigwe's musical career was interrupted by the Nigerian-Biafran Civil War. Uzoigwe left Ibadan for the East to volunteer for military services in the Biafran Army. However, at the end of the war, he went to the University of Nigeria in Nsukka to continue his musical studies as a diploma student. There, he was inspired by Ori Enyi Okoro, a soprano singer and fellow music student at the University, to write his first major work, "Four Igbo Songs." He performed many concerts with this singer and appeared in many television programs with her. These performances made him popular. In 1973, Uzoigwe's stay at the University of Nigeria was interrupted when he received a scholarship from the government of the former East Central State of Nigeria to proceed to the Guildhall School of Music, London to continue his music studies.

From 1973–77, Uzoigwe studied piano and composition at Guildhall. He acquired a thorough training in European musical styles, studying the works of omposers such as Schoenberg, Berg and Webern. He also used some of his private time to study the works of contemporary African composers such as Sowande, Bankole, Euba and Ekwueme. Uzoigwe remembers that twhile at Guildhall,

> I was encouraged to write one of my pieces, "Nigerian Dances" by a Chinese friend who wanted contemporary work to complete her repertoire for her final examination at the school. In 1976, I won the prize in a composition competition at the school (Guildhall) with that work "*Nigerian Dances"* which I scored for a Chamber Orchestra (Joshua Uzoigwe, University of Uyo, in discussion with the author, April, 2005).

In addition to this work, he also wrote his *Sketches for piano* in 1977 and capped his work at the school with his only work for full orchestra, *Lustra Variations,* which was performed by the Guildhall School of Music and Drama Symphony Orchestra in London in 1977. Uzoigwe received two diplomas from Guildhall: the Licentiate of the Guildhall School of Music (piano

playing and teaching) (1974) and the Graduate of the Guildhall School of Music (Pianoforte/composition) (1977). Also, in 1977, he was sponsored by both the former East Central State government and the University of Ife (now Obafemi Awolowo University) to continue his musical studies at the Queen's University, Belfast, Ireland where he pursued his postgraduate studies in Ethnomusicology under John Blacking.

For Uzoigwe, the experience at Belfast provided him the knowledge about different musical cultures from many parts of the world and a deeper insight into what he knew about African music. This enabled him to make some discoveries which he had to experiment with in his compositions. In 1978, he wrote his *Ritual Procession* for African/European Orchestra which was performed by the Department of Music Chamber Orchestra, University of Belfast in 1980. This work may be considered as the beginning of a new style that emphasizes a synthesis of both African and Western musical elements in Uzoigwe's works.

In 1979–80, when Uzoigwe was carrying out field research for his doctoral work in Owerri, Imo State, Nigeria, he composed *Masquerade I and II* for Iyaalu drum and piano. Before he concluded his field research, Uzoigwe was appointed lecturer at the Department of Music, Alvan Ikoku College of Education in Owerri, Nigeria. He remained there for a short time before returning to the Queen's University to complete his dissertation in 1981. Upon returning to Nigeria in 1981, he was appointed lecturer at the Department of Music, University of Ife (now Obafemi Awolowo University), Ile-Ife. Here, Uzoigwe directed several musical concerts in which he featured his own works and works by other modern African composers In 1985, he was promoted to senior lecturer at the Obafemi Awolowo University. In 1991, he left Obafemi

Awolowo University for the University of Nigeria, Nsukka, where he worked until 1995. He moved to the University of Uyo, Akwa Ibom State, Nigeria where he became an Associate Professor at the Department of Music. He remained there until his death in December, 2005.

Uzoigwe's contribution to contemporary art music in Nigeria hinges mainly on the areas of composition and performance. He also devoted several years to analytical studies on the ethnography of musical performance in Nigeria. This, according to him,

> ….is in line with my intention of developing a general theory of African music which will be based on an orderly and systematic analysis of the structure of music and its meaning to both performers and audiences (Joshua Uzoigwe, University of Uyo, in discussion with the author, April, 2005).

The notion agrees with the Igbo belief that music is the resultant shape created by the musicians' molding of their musical conceptions in conformity to the social-event structure in which the music and/or musical performance is associated. In this case, each performance situation determines the technical approach to selecting and realizing musical ideas in line with a popular Igbo saying that "Okwu na-eweta alo a na-atụrụ ya" (A discussion brings the suggestions that will be used in it). It is this approach to composition that Uzoigwe usually referred to as "Performance Composition."

8.3. Tones, Time and Space in Uzoigwe's Piano Works: A study of Motivic patterns and processes in *Lustra Variations for the Piano*. As discussed earlier, Uzoigwe's musical life centered on his desire to play the piano and to employ it in various ways for self expression. Starting from his first work, *Four Igbo songs*, Uzoigwe continued his search for this expression with the piano as a medium. Thus, during his studies at the Guildhall School of music and drama,

he continued trying his hand at setting the three set of poems by Okigbo in a purely instrumental music setting hence the *Lustra Variations*. In this work, originally presented for his Guildhall diploma examinations, Uzoigwe had an opportunity to portray the vagaries of life represented in the poem under reference in sonic terms. While this piece presents analogous processes in traditional Igbo xylophone music, it is not in the *Lustra Variations* but in the *Talking Drum for the Piano*, that he exploits the melrhythmic processes of the traditional "talking" drums to depict the speech-tone relations in Igbo music in art music composition.

Example 21 provides an excerpt from the score of the *Lustra Variation*, a piano version of a symphonic poem which Uzoigwe based on a set of three poems entitled "Lustra," written by Christopher Okigbo, a famous Nigerian poet.

These poems, written in English, follow:

I

SO WOULD I to the hill again, So would I
To where springs the fountain
There to draw from
And to hill top climber
Body and soul
Whitewashed in the moon dew
There to see from
So would I from my eye the mist
So would I
Thro' moon mist to hilltop
There for the cleansing
Here is a new laid egg
Here a white hen at mid term

II

THE FLOWER weeps, unbruised
For him who was silenced
Who advent dumb-bells celebrate

In dim light with wine song:
Messiah will come again
After the argument in heaven
Messiah will come again…
Fingers of penitence bring
To a palm grove
Vegetable offering with five
Fingers of chalk…

III

THUNDERING drums canon
In palm grove
the spirits is in descent
I have visited
On palm beach imprinted
My pentagon have visited,
The prodigal…in palm grove
Long-drums and canons:
The spirits in the ascent.

In these poems, the poet attempts to capture the three themes about the life of Jesus Christ:

I. The advent and coming of Christ,

II. The suffering and death of Christ and

III. His ascension and return.

In another sense, each poem captures the vagaries of life and the determination to succeed. In the first poem, which starts with the message of hope and expectation, the poet/protagonist ponders on the journey ahead. The poet displays confidence and determination to forge ahead with his aspiration: "So would I to the hill…" The hill reflects something far beyond the realms of physical topography. It has some metaphysical connotation, underscored with the phrase, "To where springs the fountain" from which the poet hopes to draw from.

SO WOULD I to the hill again, So would I

To where springs the fountain
There to draw fromAnd to hill top climber

Body and soul
Whitewashed in the moon dew
There to see from
So would I from my eye the mist

So would I
Thro' moon mist to hilltop
Here is a new laid egg
Here a white hen at mid term

The poet sets off for his journey towards the hill summit. Being there body and soul amplifies the metaphysical overtones. Even on top of the hill, there is the picture of a spectacular horizon whose brightness is characterized by the whitewash of moon dew. It is at this height that the poet hopes to actualize his goal and to receive a long-expected cleansing that will give him a new life. These stages paint the picture of the shepherds' journey in the biblical account of the birth place of Jesus Christ. Reaching their destination, the shepherds readily saw the new born baby. This signifies a confirmation of the message they received from the angel and the fulfillment of their goal to search for and pay homage to this expected savior. However, there will be turbulent days ahead, portrayed in the second poem.

In the second poem, in which "the flower weeps," one sees agony, mourning and lamentation. Instead of living the fulfilled life, catastrophe sets in with the suffering and death of Christ. The celebration and joyous wine song spectacle that characterizes reaching the hill top suddenly disappears giving way to agony and grief. As with the death of Christ, the poet does not sink into despair and doom but still looks forward with hope and optimism to the better days which he believes will come again. The poet follows up his expectation with prayers and sacrifice:

Fingers of penitence bring
To a palm grove
Vegetable offering with five
Fingers of chalk…

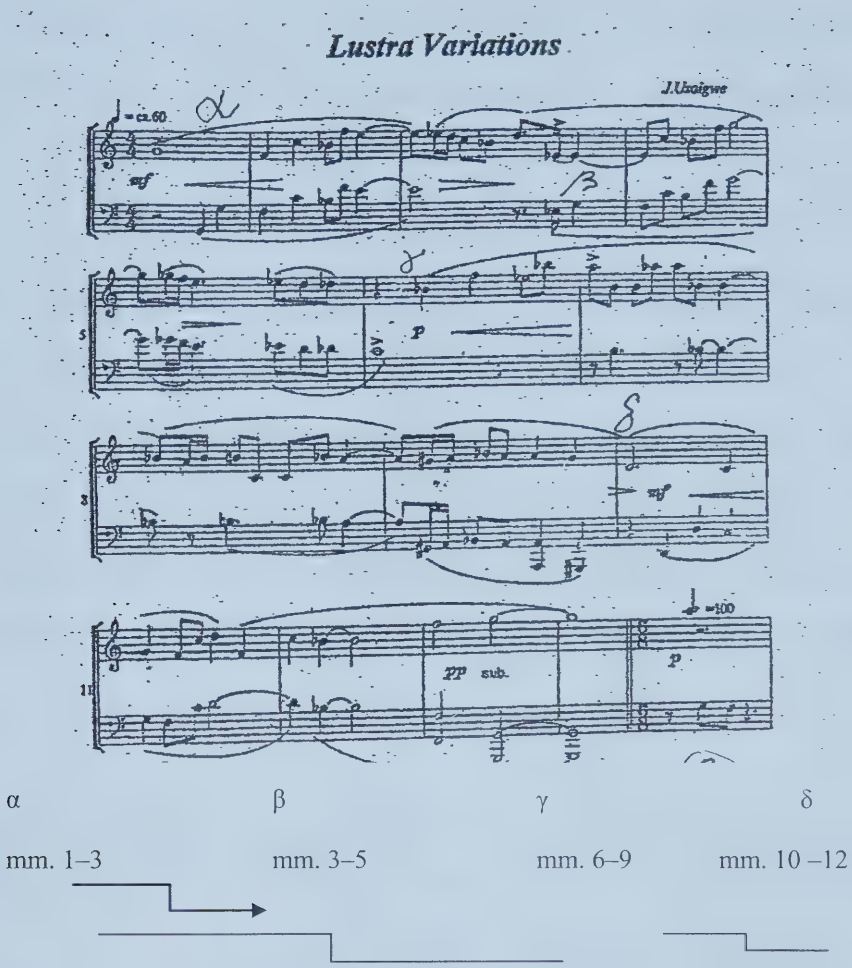
This passage portrays the burial of Jesus or the poet's moments of agony and despondence with prayers and supplications. All these serve to make him to regain his determination to succeed and to embrace some happier days ahead of his present state of despair. The actualization of this expectation and the resultant celebrations are captured in the last poem.

In the third poem, we detect an atmosphere of joy and celebration—the climactic point of the entire poetic message. Here, the poet embraces a tumultuous moment of achievement and communal celebration. The drums and canon shots fills the air: it is a moment to share with one another. The occasion also brings about the descent of the spirits. The ancestors join the living to effect a real consummation of the heights attained by the poet in his struggle. The poet appears to be in want of words to express his state of mind in this moment. For him, it is like finding and receiving a prodigal son. The event is the climactic point of the entire picture portrayed in the poetic progression from poem I. At the end, the ancestral spirits rise and ascend to their abode.

The music comprises a theme and six variations and according to Uzoigwe,

> the aim of this idea about the variation is to use each of them to paint a sonic impression of different segments of the poem. Thus, I decided to employ a linear technique in the composition (Joshua Uzoigwe, University of Uyo, in discussion with the author, April, 2005).

The opening section of the piece, provided in Example 21, extends from measures 1 to 14.

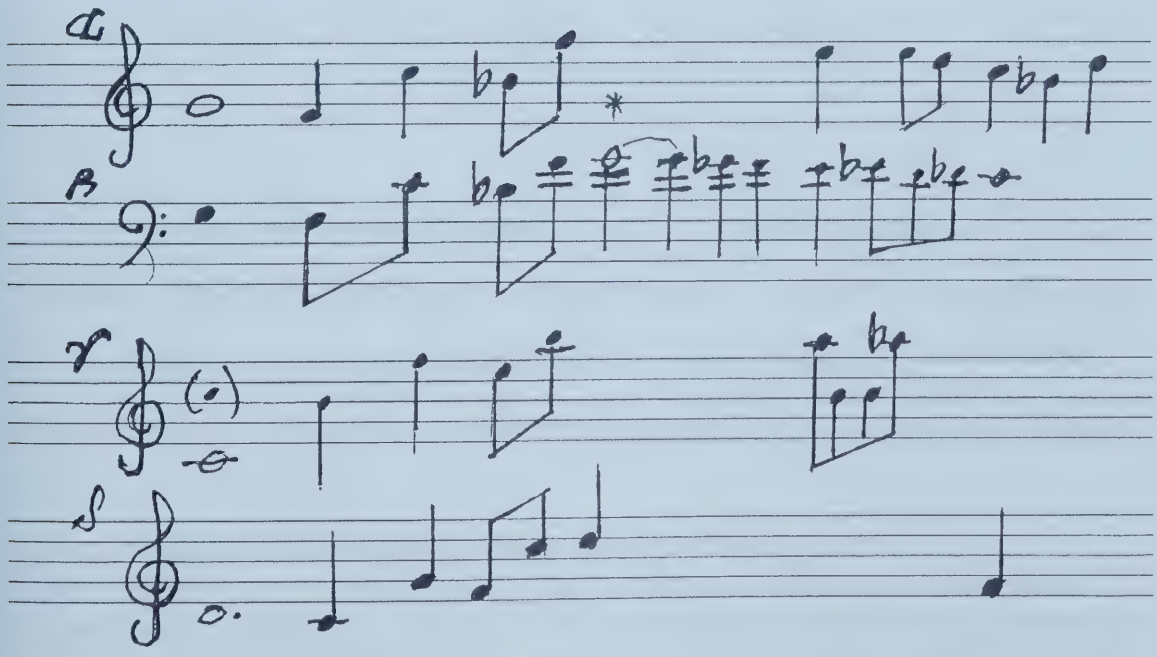


Example 21. ***Lustra Variations*****, Opening Section, mm.1-15 with marked motives**

The primary motive in this piece is characterized by seconds and fifths. The theme itself can be subdivided as follows: 5 measures, 4 measures, 5 measures. The subdivisions are brought about by ascending fifths, beginning on G, C and D respectively. The melody is doubled in the bass line up to the end of the first phrase on D♭ in measure 5[4]. The phrase seems to articulate G minor tonality until measure 5 where the descending melodic figure (E–E♭–D–C–B♭) ends on D♭ and to C in the Bass. The second phrase begins on C in measure 6. It exhibits a different structural flow

with the use of rising and falling 7th in the melody while the bass line maintains a stepwise descending movement from B to A and concludes with a G♯–A–B♭–A–G/G♯ doubled in the melody.

The third phrase begins in measure 10 on D and ends on G, and reaffirms the G minor tonal centre mentioned above and it replicates the octave doubling used in the first phrase. In addition, the impression of an independent voice appears in the bass line of measure 1 and in other spots such as measures 6, 8, and 10. The theme is supposed to portray the context depicted in the opening passage of the first poem. The apparent modal ambivalence in this opening part of the piece projects the state of mind of the poet at the height of reflecting on the journey ahead of him.



Example 22. Arrangement of the Lustra Themes

Example 22 divides the Lustra theme into four parts, labeled alpha through delta for reference. Each part begins by alternating between M2 down and P5 up. The parts are aligned vertically to highlight analogous parts of structure, very much in the spirit of Nattiez's paradigmatic approach.[13] Comparing alpha and beta, we see that after the second alternation of M2s and P5s, beta inserts the figure G–G♭–F before taking up alpha's E. Both alpha and beta conclude by descending (in different ways) from E♭ to C.

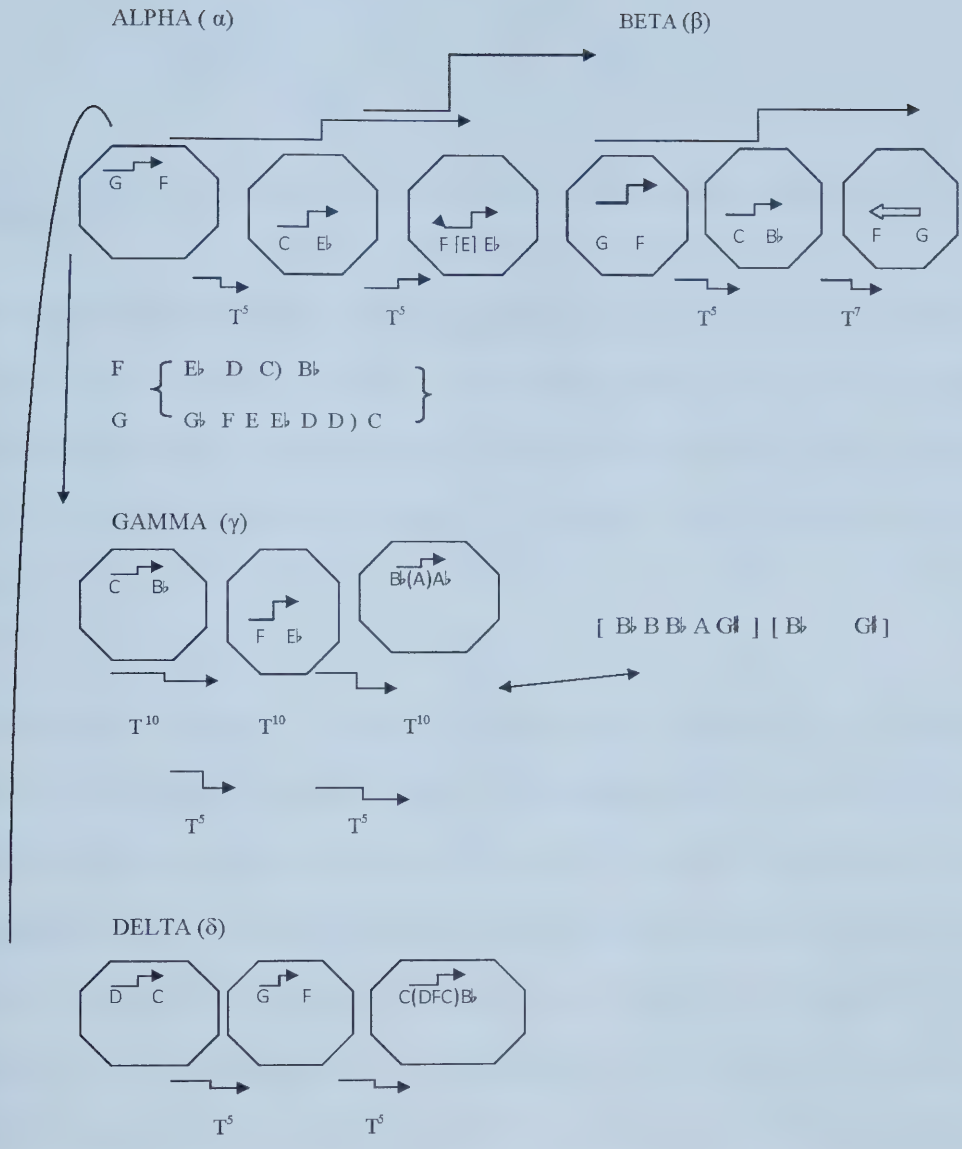
The beginning of gamma elides with the final C of beta to produce a transposition by a fourth up of the opening alternation between M2 down and P5 up. Comparing alpha and gamma, we see that gamma follows alpha more closely than it does beta. The descent in alpha from F to E to E♭ appears here (suitably transposed), as a descent from B♭ to A to A♭. The end of gamma follows its own course, concluding with G♯–A–B♭, as an enharmonically altered meditation on the preceding B♭–A–A♭.

The final statement, labeled delta on Example 22, begins as a different transposition of the beginning of alpha (and beta). While gamma is a transposition *up* a fourth from the alpha, delta is a transposition *down* a fourth from alpha. As delta continues, we see that it follows the beta course, by rising a M2 after the second alternation of M2s and P5s. In other words, like beta, in

[13] Nattiez's Paradigmatic Approach owes its premise on the works of Nicholas Ruwet(1966,1975) and Jean Molino (1975). The kind of layout in this distributional-analytic approach facilitates comparison between the different thematic forms outside of their immediate compositional context. However, its severe taxonomic framework leads to avoidable tautology as evident in works of other taxonomic empiricists. For more discussions on this analytic approach see Nattiez (1975, 1982, 1990) Bernard (1986), Agawu(1991) and Monelle (1999).

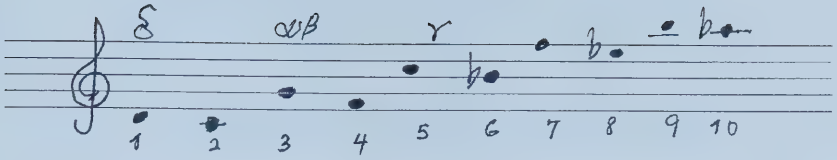
which F ascends to G (rather than descends to E as in alpha), delta ascends from C to D. The continuation of delta is notated in the second staff in Example 21(mm.10-14). The final P5 up (F4–C5) is repeated. But this time, in place of an ascent from C to D, we hear a descent from C to B♭, to match the descent F–E♭ in alpha (and ultimately in beta, too) and B♭–A♭ in gamma. In this sense, delta's final F4–C5–B♭4 is a "correction" of its earlier F4–C5–D5, the figure that precedes it (notated on the upper staff of delta section in example 21).

In light of the transpositional relationships among alpha, beta, gamma and delta, we might view alpha and beta as "tonic" statements, gamma as a "subdominant" statement (that is, tonic transposed up a fourth) and delta as a "dominant" statement (tonic transposed down a fourth). The transpositional relationships among these alpha, beta, gamma and delta "themes" are represented in example 23.



Example 23. Schematic Representation of the Transpositional Relationships among the Lustra Themes

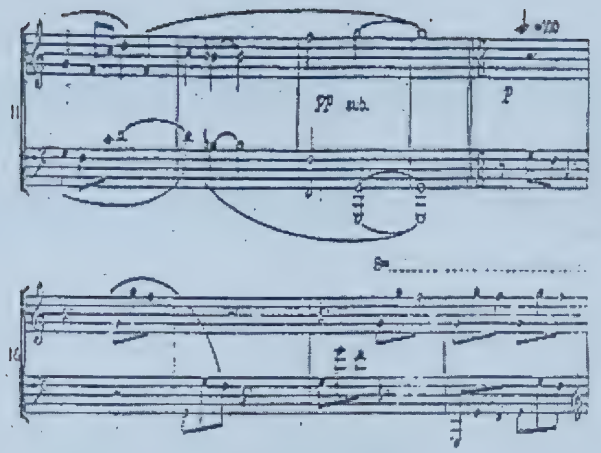
Example 24 assembles a series of pitches based on the idea of alternating between M2 up and a P5 down.



Example 24: Series of pitches used in the themes in the opening section of the *Lustra Variations*

The example begins the series on D, and extends it for 9 more pitches. Examining the series closely, we can see that the "corrected" version of delta appears as the pitches 1 through 6, that alpha and beta appear as pitches 3 through 8, and that gamma appears as pitches 5 though 10. In this sense, statements alpha through gamma are generated by delta, which appears last in the music.

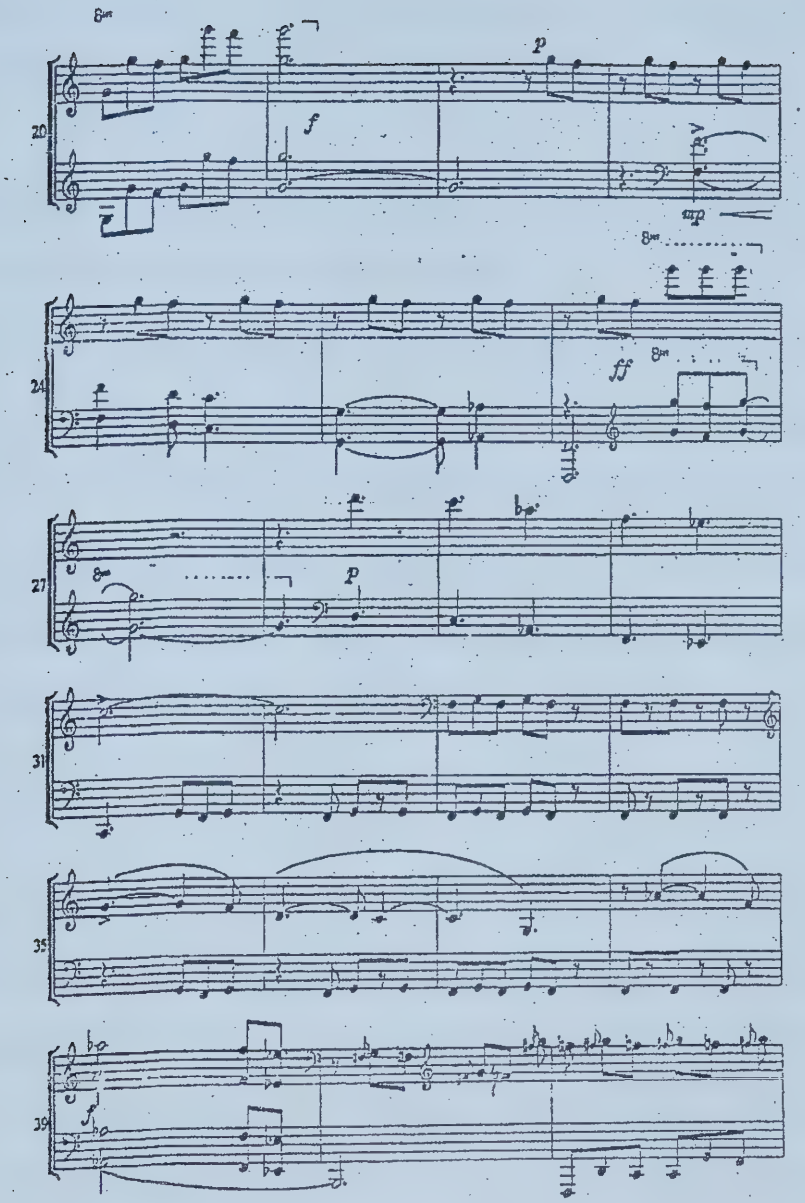
The Variation 1 of this piece is based on the fragmentation of the melody in the opening part of the piece. Here, emphasis is placed on the creative treatment rather than imitative treatment of the theme. The theme is treated as the germ of an idea or as a point of departure for an extended composition. Moreover, in this piece, Uzoigwe draws inferences from the Western conventions on the Variation form and attempts some level of experimentation in his approach. Variation I (mm.15–53) is based on a fragment of the alpha theme shown in Example 25. It begins with a 2-note (G–F) motive in the bass staff in measure 15 but transformed into a 3-note structure (G–G–F) in the treble staff in measure 16 and then repeated in transposed form in the bass staff (m.17).



Example 25. ***Lustra Variations*****, Opening section of Variation 1, mm. 15–19**

From here, this structure develops into a pattern used as separate linear schemes in the treble and bass staves in measures 18–20. The pattern starts in the bass staff in measure 18 and is repeated in transposed form in the treble staff. Comparing the treble and bass staff, the same pattern in the treble line is repeated in measure 19 while that of the bass staff is repeated in transposed forms, an octave down and then an octave up. This octave pattern features also in measure 20 and the line ends on the note G (doubled at the octave) in measures 21 and 22.

The composer's experimentation in this variation includes his attempt to relate the composition to the poetic dynamics of the plot of Okigbo's poem, "Lustra." However, the relationship between the poem and the music is not as externalized as the similarity between their titles.



Example 26. ***Lustra Variations*****, Variation 1, mm. 20–41**

From measure 22, the composer re-introduces the 2-note pattern (G–F) in the treble staff. In this case, the pattern begins with an 8th-note rest which replaces the G found in the G–G–F pattern. This pattern continues in measures 22 to 26 in both staves. On the other hand, in the bass staff, there is a descending 3-note (F–D–C) pattern (mm. 22–23) followed by G–A♭–F pattern (mm.25–

26). This pattern is concluded in the treble staff with the note G in measure 26 whereas in the bass staff, the doubling of the pattern, G–F–G and then G (m.27).

The bass line structure punctuates that of the treble line by falling at the points where the latter has rests thereby complementing the pulse structure of the scheme.

In measure 28, the composer introduces another descending linear scheme, D–C–A♭–F–E flat–C in both staves. Here, each line descends in 2nds and 3rds: D–C–A♭–F–E♭–C. The idea here is to select some members of the pitch ordering in the delta and gamma themes essentially to develop the variation. Here, some of the members of the gamma theme used such as F, E♭ and C are also members of the alpha theme.The introduction of A♭ in place of the B♭ in the alpha theme shows a slight deviation from the structure already established. This alters the descending 3rd movement from C–F to C–E.

Measure 31 reintroduces the 3-note pattern (G–G–F) in the bass staff. Here, the pattern is developed into a short ostinato scheme in both the right and left hands in measure 33 but replaced in measure 34 where the note G is replaced by 8th-note rests. From here, this pattern continues in the bass staff from measures 35 through measure 38. However, in the treble staff, there is a descending phrase pattern G–F–D–C–G. There is also the introduction of the A♭ which begins the second phrase. It also concludes the pattern of thirds in the phrasal scheme even though it contradicts the descending movement introduced in measure 35. Nonetheless, the motive moves from A♭ to F and E♭ and then ends on B in the bass staff in measure 40.

The composer re-introduces the 2-note motive, G–F in the treble staff in measures 40 to 46 where it is accompanied by short 3-note patterns in the bass staff (mm. 41–46). The latter alternates the notes C–G–F with F–D–C embellished with an F♯ appoggiatura. This pattern is different from the patterns used earlier by the composer. The F–D–C presents a continuum with the C–G–F with F as a common note between them but the intervallic relationships in both schemes generates tension which is underscored by the addition of the F♯ embellishment.

In the foregoing discussion of this piece, we have seen how Uzoigwe employs the variation technique that involves experimentation with different notes and patterns to capture the plot of the poem on which he based the piece. Variation form is one of the oldest known and most basic of compositional devices. In Western and non-Western music alike, variation begins with the simple idea of modifying identical recurrence. Different musical cultures have distinct approaches to variation, such as the ostinato principle—the reiteration of the parts of a musical idea rhythmically, melodically or harmonically. In this vein, we can see some elements of the departure from the conventional practice of tonal orientation as employed by the composer but this departure is not total such that the piece has elements of conventional tonal materials as well as some modernistic experimentation. It should be stressed that while a large part of Uzoigwe's works have strong avant- garde traits, this piece hover within the borders and reflects a sense of indecision in the composer's approach as he battles between the desire to break away from the traditional scenario into the alien sound-world of experimentation with modernism. Such middle ground position characterizes the nature of the orchestral works he wrote in the late 1970s.

CHAPTER NINE

Anthony Ekemezie Mereni (1954–)

Anthony Ekemezie Mereni can be counted among those Nigerian academics who has benefited immensely from the liberal education of the country. He is a musicologist, composer and music therapist. His research touches various aspects of music and music-related disciplines and these activities have not been limited to his home continent, Africa. His scholarly influences extend to Europe, Asia and Australia where he is often invited for lectures and other presentations in different universities, conservatories and academies.

9.1. Early Life and Music Education. Anthony Mereni was born in December 16, 1954 in Okigwe in the present Imo State of Nigeria. He attended the St. Theresa's Catholic Primary School, Okigwe. His childhood experience in his very devout Catholic family nurtured his interest in being a priest. Thus, in 1960, he entered the Holy Ghost Juniorate, Ihiala, Anambra State where he had his high school education. It was at the Holy Ghost Juniorate that he started to develop his interest in music, an interest which he inherited from his father and mother both of whom were said to have been very well exposed to European classical music culture.

After his secondary school education in 1965, Anthony proceeded to the Urbanian Pontifical University (Pontifica Universita Urbaniana), Rome, Italy where he began his studies in Philosophy and Classics (Latin and Greek). While in this university, he won a third prize in a choral competition for one of his compositions titled "Ecce Quam Bonum Habitare Unum," (Behold how good it is to live in unity). During this period, he returned to Nigeria briefly and his studies were interrupted due to family concerns and the outbreak of the Nigerian Civil War.

When the war ended, Anthony returned to Europe and entered the Academia Nazionale di Musica "L. Cherubini" (Cherubini State Academy of Music) in Florence, Italy to study music (1970-1973). Here, he earned a degree in music theory writing a thesis titled, "Franz Listz's 'Les Preludes'"—an Aesthetic analysis of Franz Listz's tone poem."

Upon graduation, Mereni went to Innsbruck, Austria where he earned his diploma in German, science and mathematics before he proceeded to Salzburg and matriculated for Musicology, Romanistics and Philosophy at the Hochschule fur Musik und Darstellende Kunst "Mozarteum" (Mozarteum for Music and Performing Arts). He also earned a PhD in Music Theory and Aesthetics at the University of Salzburg, Austria in 1980 with a thesis titled "Die Chorwerke Luigi Dallapiccola—eine aesthetische analyse." In 1981, he presented a project titled "Die harmonische Prinzipien Africanscher Mehrstimmigeit" and a symphonic piece to earn a final degree ("Diplom") in Music Composition from the Hochschule fur Musik Salzburg, Austria). In 1984, he was appointed to the faculty of the Department of Music, University of Lagos where he is currently a full professor.

9. 2. Motivic Process, Rhythm and Structural Articulation in Mereni's *Afroludi II*.

Afroludi is a series of works consisting of two trios and one quintet. In these works, Mereni experiments with African rhythmic formulae within a serial compositional technique. "Afroludi II" will be analyzed here to show how the composer exploits the rhythmic and melrhythmic configurations of traditional music milieu and applies them within a modernist art music compositional context. The work has three main movements: Hoquetus, Cantus and Scena Ballata. However, the discussion here will be focused on the first part of the first movement (Hoquetus).

As suggested by its name, the first movement is based on the hocket principle. The composer is expected to distribute the tonal rhythmic materials according to the premise that the instruments have limited tonal potentials. This might be said to be part of the "ludic" character of the piece since the instruments used do not have tonal limitations. The entire first movement may be subdivided into three sections differentiated by meter changes. The first and last sections (A and C) are in 2/4 meter; the B section is written in 4/8 meter. Example 27 shows the first 4 measures of the first movement.

Example 27. ***Afroludi II*****, mm.1–4**

In example 27, each instrument—oboe, clarinet, bassoon—is given three note cells. Examining the score, we see that each measure features the same collection of the three rhythmic profiles, isolated in Example 28 and labeled alpha to gamma for reference.

Example 28. ***Afroludi II*****, Grouping of rhythmic profiles, mm. 1–4**

Alpha and gamma are mirro forms of one another. The three rhythmic profiles interact to articulate each sixteenth of the measure (transformed in the first half of the second beat to triplet sixteenths). In measures 1–4, alpha passes from the bassoon to the clarinet to the oboe, returning to the bassoon. Meanwhile, beta passes from the clarinet to the oboe to the bassoon and back to the clarinet. Gamma passes from oboe to the bassoon to the clarinet, returning to the oboe in

measure 4. Accordingly, there is a cyclical instrumental flow from bassoon to clarinet to oboe to bassoon.

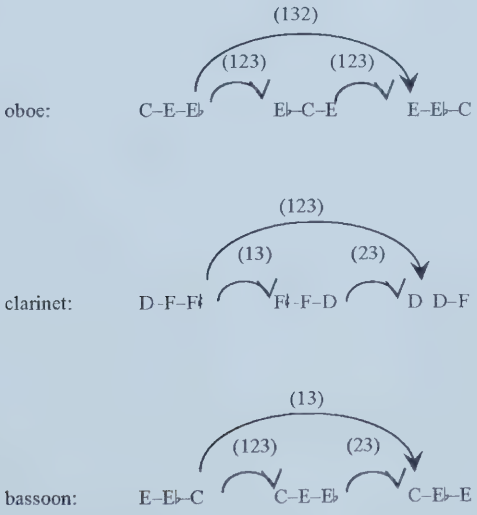
Looking back to Example 27, we see that in each of the first three measures the bassoon and oboe both play some form of the unordered pitch-class collection {C, E, E♭}, while the clarinet plays some form of the unordered pitch-class collection {D, F, F♯}. Both collections belong to the transpositional set-type [034]. The latter is a transposition-by-two-semitone of the former.

There are a number of regularities in the ordering of the forms of [034] that appear in the first three measures. Let's isolate the oboe's three forms for a moment. The oboe plays C–E–E♭ in measure 1, E♭–C–E in measure 2, and E–E♭–C in measure 3. Examining each in turn, we observe through the three forms that C migrates from first place to second place to third place; while E migrates from second place to third place to first place; and E♭ migrates from third place to first place to second place. The cyclical movement of the three pitch-class elements in the oboe part in measures 1–3 parallels the cyclical movement of the rhythmic profiles given in Example 27.

The reordering of {C, E, E♭} in the bassoon part appears to follow the oboe's cycle for two measures: E migrates from first place to second place; while E♭ migrates from second place to third place; and C migrates from third place to first place. But the cycle is incomplete in measure 3; the bassoon plays C–E♭–E, which is not a cyclical rotation of C–E–E♭, the form played by the bassoon in measure 2. But it is a retrograde form of the bassoon's opening form in measure 1, E–E♭C. Comparing the bassoon and oboe parts, we also note another interaction: in both

instruments, E–E♭–C is associated with the alpha rhythm and C–E–E♭ is associated with the gamma rhythm.

The clarinet's forms of [034], using its own pitch-class collection, {D, F, F♯}, do not engage in the cyclical motion we have just observed in the bassoon and oboe parts. But its [034] forms associate with the rhythmic profiles in a way that engages the associations seen in the two other instruments: D–F–F♯ (the T2 transpose of C–E♭–E) is associated with the beta rhythm, just as C–E♭–E is in the bassoon part (measure 3); F♯–F–D (the T2 transpose of E–E♭–C) is associated with the alpha rhythm, just as E–E♭–C is in the bassoon part (measure 1) and in the oboe part (measure 3). The clarinet's last trichord, in measure 3, is D–D–F, which we may regard as a corrupt form of D–F♯–F, the T2 transpose of C–E–E♭. It is associated with the gamma rhythm, just as C–E–E♭ is, in the oboe part (measure 1) and the bassoon part (measure 2). The resultant pitch-cell ordering of the individual instrument gives us the structure portrayed in Example 29.

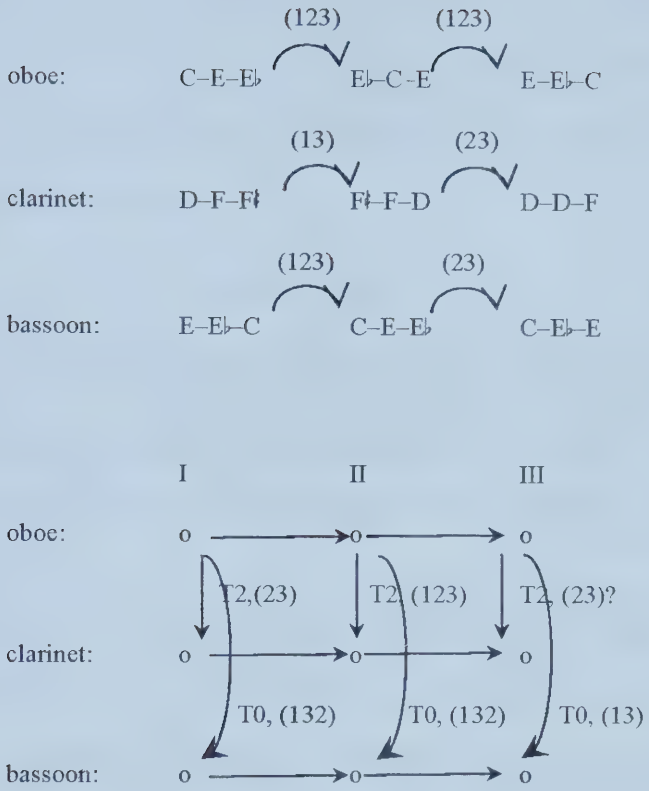


Example 29. Pitch-cell Orderings in mm. 1–3

Generally speaking, each instrument has the same cell in different orderings. The example examines the permutations of the cells within the instruments. The clarinet's last cell is an anomaly: it contains two instances of D and is missing F♯. The question then is whether one of the Ds is taking the place of F♯. The example assumes the first D substitutes for F♯ and indicates our insecurity about this decision with the question.

The permutations record the reordering of pitch-classes from one cell to the next: the permutation (123) means that the pitch-class in order position 1 moves to order position 2; the pitch-class in order position 2 moves to order position 3; and the pitch-class in order position 3 moves to order position 1.

From these, the ordering among the instruments in measures 1—3 can be represented along the lines of Example 30.



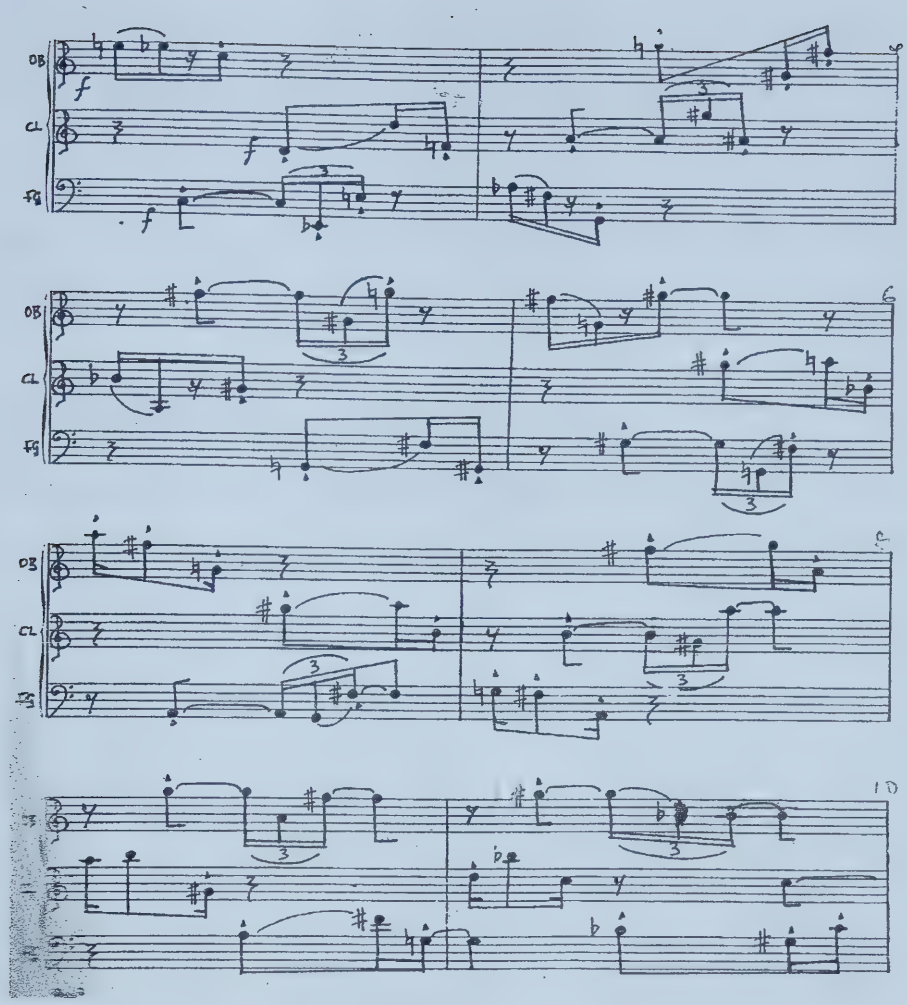
Example 30. Pitch-cell Orderings among the instruments in mm. 1–3.

None of the three systems are identical. The oboe system is a complete circular rotation. Applying (123) to the last ordering produces the first ordering. The clarinet and bassoon systems are related though: if we switch the second and third orderings of the bassoon, we get the clarinet's system. The example above carries out that procedure: it switches the second and third arrangements and then recalculates the permutations. Comparing the system with clarinet's syetm above, we see that they are now identical.

The first section starts with an E–E♭–C motive in the Bassoon which is repeated in the Oboe and transposed as E♭–C–E as an expanded motive in measure 2. Also, in measure 3, the Bassoon motive is transposed in the Oboe as C–E♭–E in measure 3 but in measure 4 a new motive; A♭–F♯–G is introduced as shown in the example below.

Example 31. ***Afroludi II*****, mm.1–4**

Here, the composer uses three main rhythmic patterns (based on triplet patterns) presented in measure 1 to create the musical passage. Thus, while the tonal materials are changed, the rhythmic process is also exchanged between the instrumental parts. The idea is that of creating unity within the entire passage within the diverse tonal spectrum being advanced in the final scheme. Example 32 shows the continuation of the passage up to measure 10



Example 32. ***Afroludi II*****, mm.3–10**

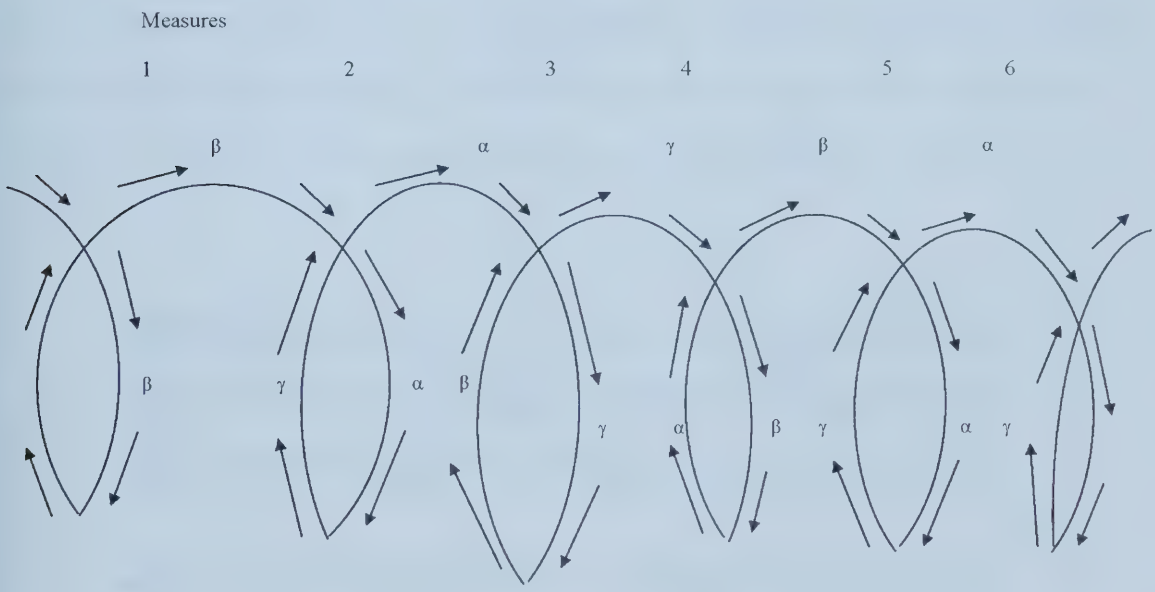
In mm. 5–8, the beta rhythmic profile passes from the oboe to the bassoon and then to the clarinet. Meanwhile, gamma passes from the bassoon to the clarinet and to the oboe while alpha passes from the clarinet to the oboe in measure 6. The latter presents an exception to the cyclical instrumental flow already seen in measures 1 to 4. Also, in measures 9 to 12, there are different profiles each of which is not fully repeated in each of the instrumental lines. In fact, both the beta and gamma profiles are transformed in the Oboe, Clarinet and Bassoon towards the end of

measures 9 to 12. Using α, β and γ to represent the alpha, beta and gamma profiles respectively, Example 33 provides the the scheme used in each of the instrumental lines

Oboe	γ	β	α	γ	β	α	γ^1	γ	α	β	γ^2	γ^3
Clarinet	β	α	γ	β	α	γ	γ	β	γ^1	γ^2	/	β^2
Bassoon	α	γ	β	α	γ	β	β	γ^1	γ	γ^3	β^2	γ^1

Example 33. Rythmic profiles, measures 1–12

In the above schemes, the superscript numbers represent the transformed profiles. The cyclical flow presented by the rhythmic profiles seems to revolve around a 3-measure pattern as follows:



Example 34. Schematic representation of the cyclical relationship of the rhythmic profiles

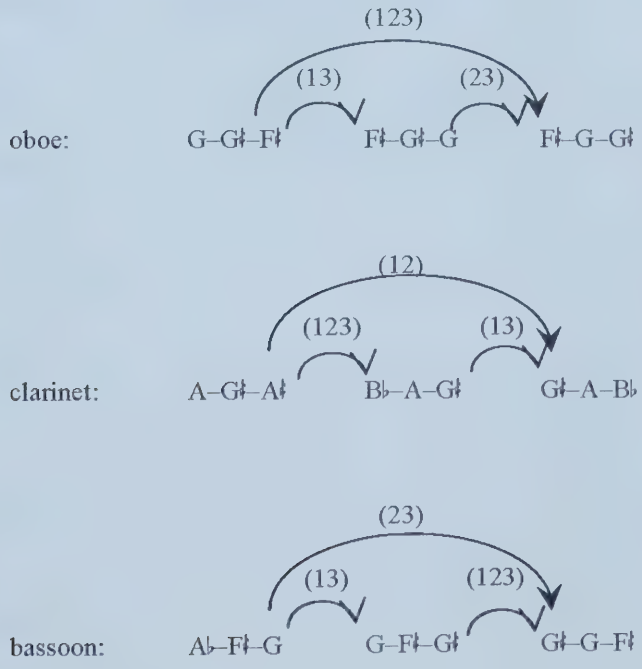
From the arrangement in Example 34, it can be seen that in this first 12-measures of the Hoquetus, the composer seems to present a 3-measure pattern, which is repeated and transformed and/or transposed in the second half of the 12 measures in each of the three different

instrumental lines representing different timbral layers. In this case, the cyclical flow of the individual patterns used in each of the instrumental lines is similar in the first part of the 12-measure section and the recurrence of the rhythmic profiles in each instrumental line is also similar. However, in the second section (mm. 7–12), not only are the patterns dissimilar but also, there is a preponderance of the beta and gamma profiles. Alpha occurs in the oboe and clarinet in mm. 7–9 and only in the clarinet in measure 10 in the last three measures. The omission of a full profile in the clarinet line in measure 11 seems to be a conscious design by the composer to break the chain created by the profiles.

As discussed in measures 1 to 3, the composer continues to use unordered pitch-class collections in the remaining part of these first 12 measures in the different instrumental lines. Example 36 shows that measures 5–12 has a similar structure of unordered pitch-class collection as measures 1–3.

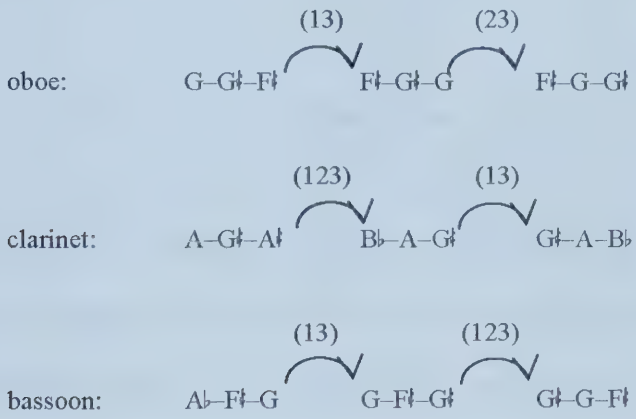
Example 35. ***Afroludi II,*** **mm. 3–6**

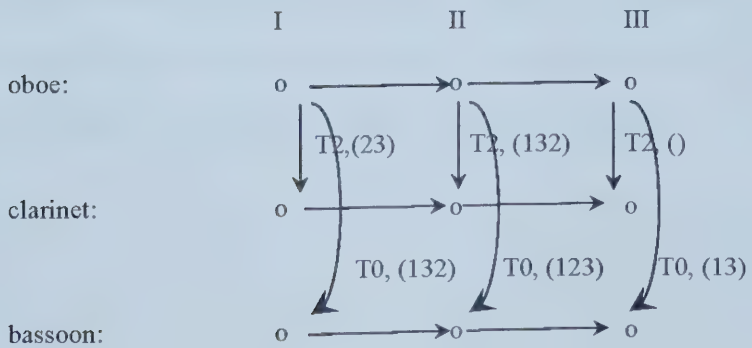
There are a number of regularities in the ordering of the forms that appear in this section (mm. 4-6). For instance, the oboe plays G–G♯–F♯ in measure 4, F♯–G♯–G in measure 5 and F♯–G–G♯ in measure 6. In these three forms, we can see the varying locations of G and G♯. The form in measure 5 is a retrograde of that of measure 4. However, in measure 6, F♯ precedes both G and G♯ as in measure 5 but the arrangement changes as F♯ is followed by G and then G♯. The bassoon plays a slightly different ordering of the forms played by the oboe especially with the introduction of A♭ in measure 4. Thus, it plays A♭–F♯–G in measure 4, G–F♯–G♯ in measure 5 and G♯–G–F♯ in measure 6. Here, F♯ migrates from the second place in measures 4 and 5 to the third place in measure 6. This does not present a complete cycle of the pitch-class elements as is the case with the rhythmic profiles as shown below.



Example 36. Pitch-cell Orderings in mm. 4–6

This ordering is interesting. The oboe's system of permutations is just the same as the clarinet's in the previous section and the reworked bassoon system. The clarinet and bassoon again seems related but in a different way. They reverse the order of the sequential permutations (123) and (13). The bassoon's system (but not the clarinet's) is also another reordering of its own system of permutations featured in the previous section (and by extension, a reordering of the clarinet's system in the previous section). In the light of the arrangement above, the ordering among the instruments in this section (mm. 4–6) can be structured as follows:

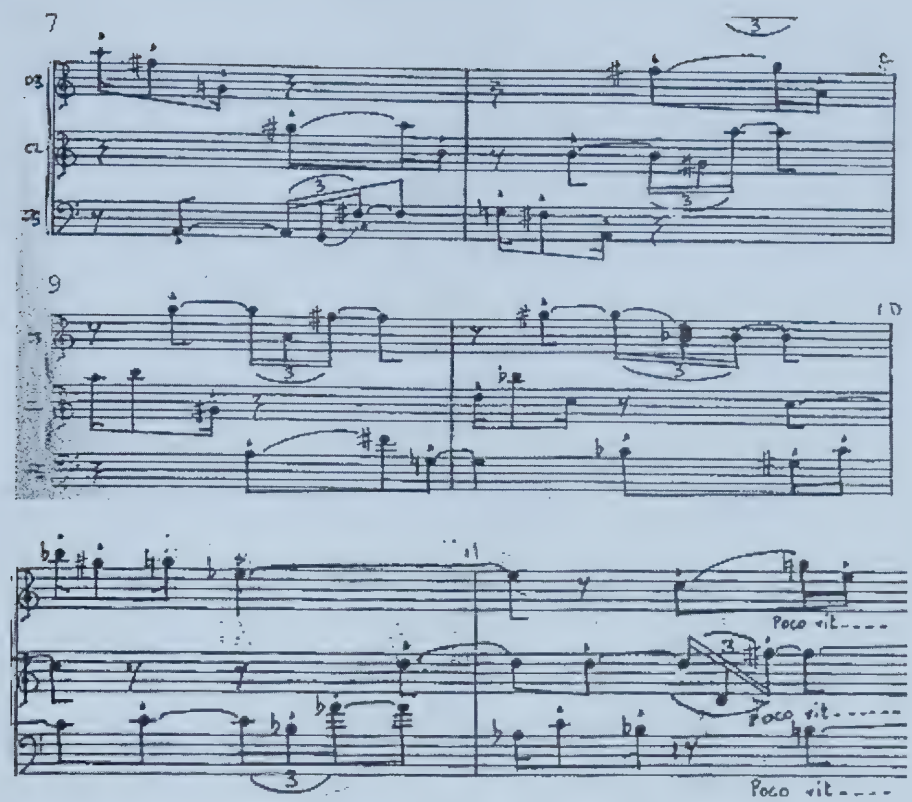




Example 37. Pitch-cell Orderings among the instruments in mm. 4–6.

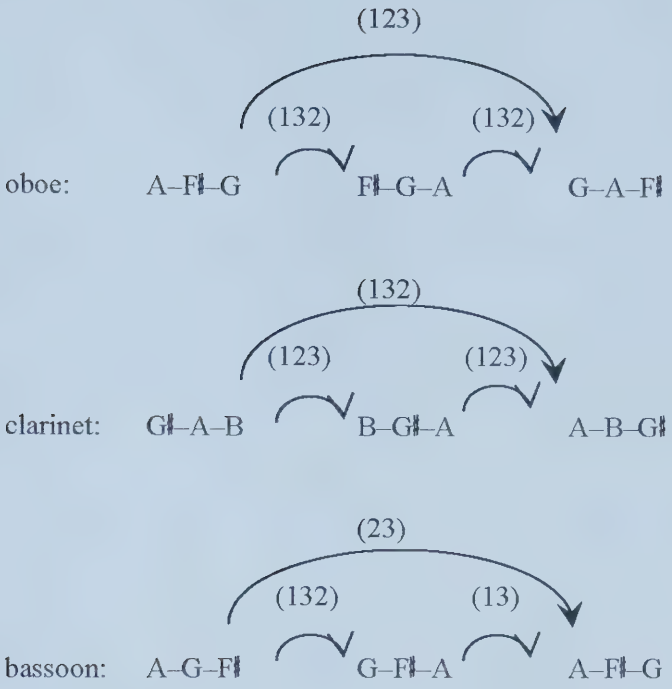
As in measures 1–3, the clarinet has different forms of its own pitch-collection which include A –G♯ –A♯ (m.4), B♭ –A –G♯ (m.5) and G♯ –A –B♭ (m.6). Here, measure 6 is a retrograde of measure 5. In fact, in these three measures, the cyclical movements reflected across instrumental lines rather than within each instrumental line. For instance, here, alpha rhythmic profile migrates from the bassoon to the clarinet and then to the oboe where it is slightly modified. Also the beta migrates from the clarinet to the oboe and then to the bassoon while the gamma migrates from the oboe to the bassoon and then to the clarinet.

From example 37, we can see that in the remaining measures 7 to 12, the composer replaced the alpha rhythmic profile with a new profile which I consider as delta in the oboe (m.7). In measures 7 to 9, delta passes from the oboe to the bassoon and then to the clarinet and in measures 10 to 12, it passes from the clarinet to the oboe and then to the bassoon. Meanwhile, beta passes from the bassoon (m.7) to the clarinet (m.8) and then to the oboe (m.9). Also, it passes from the oboe in measure 10 to the bassoon (m.11) and then to the clarinet. On the other hand, the gamma passes from the clarinet in measure 7 to the oboe (m.8) and then to the bassoon in measure 9. It also passes from the bassoon (m.10) to the oboe in measure 12. In the latter, gamma did not pass through the clarinet in measure 11 as shown below.



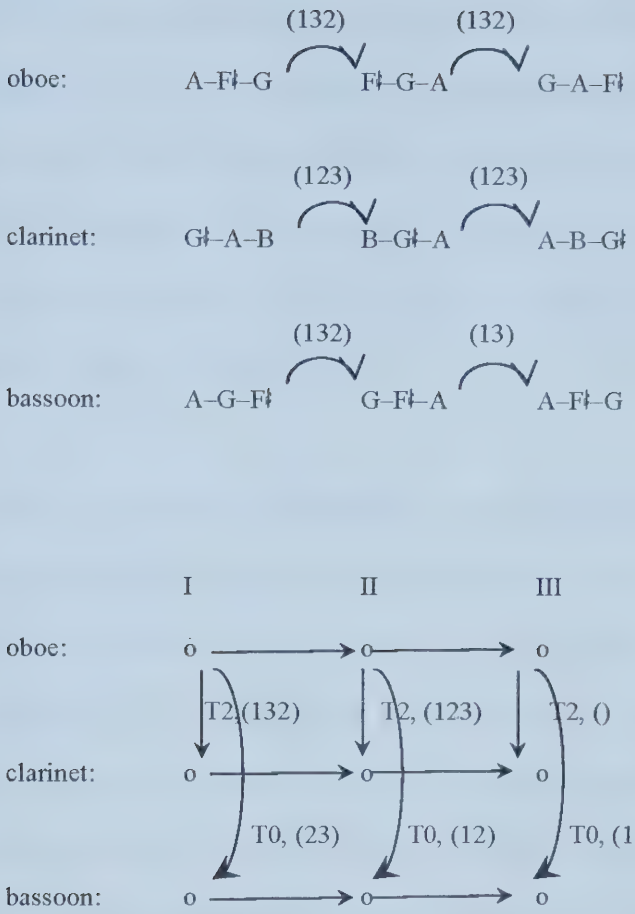
Example 38. ***Afroludi II*****, mm. 7–12**

The ordering of the pitch-class collections in measures 7 to 12 shows some similar relationships between the oboe and bassoon parts as was observed in the preceding sections. For instance, in measures 7 to 9, the oboe plays the pitch-class collection A–F♯–G (m.7), F♯ –G–A (m.8) and G–A–F♯ (m.9). Meanwhile, the bassoon plays A –G –F♯ (m7), G –F♯A (m.8) and A–F♯G (m.9). In both cases, there is an incomplete cyclical movement. On the other hand, the clarinet plays slightly different forms of the collections as seen in its part in measures 5 to 6 hence the Bb in the forms is replaced with a B. Thus, it plays G♯–A–B (m.7), B–G♯–A (m.8) and A–B–G♯ (m.9). Like the oboe and bassoon parts, this does not present a complete cyclical movement. Example 39 details the rearrangment of materials in each instruement.



Example 39. Pitch-cell Orderings in measures 7–9

Here the oboe again circuits through a complete rotation as it did in mm1–3. This rotation is the "inverse" of the rotation in mm. 1–3. There, the rotation was (123); here, it is (132). The clarinet joins the oboe in rotating consistently, under (123). The bassoon's system retrogrades its system in the previous section. Consequently, it is another rearrangement of the clarinet's system in the first section. From this, we can represent the ordering among the other instruments as shown in Example 40



Example 40. Pitch-cell Orderings among the instruments in measures 7–9

This structuring presents us with another analytical approach to the same material. Thus, rather than studying the permutations within each instrument, we can study the ordering among the instruments. This is possible because, here, the bassoon and the oboe have the same pitch-class cells and because the clarinet's cells are T2 forms of those cells. While the successive forms in the oboe and bassoon parts begin with the second (middle) member of the preceding collection, in the clarinet part, the next collection begins with the third member of the preceding form.

Looking back at example 24, we see an entirely different relationship and arrangement of the pitch-class collection in the instrumental parts. Here, the oboe plays G♯–B♭–B♭ in measure 10, B♭–G♯ –G and E♭ in measure 11 and C–C–E in measure 12. The bassoon plays B♭–G♯ –C in measure 10, C– B♭ –A♭ in measure 11 and C–B♭–B in measure 12. In each of these parts, the last pitch-class set (m.12) differed from that of measure 1. On the other hand, the clarinet part begins with B –B♭ –C in measure 10 and ends with D–F–F♯, in measure 12 thereby presenting a complete return to the pitch-class collection in measure 1.

In these sections, we have seen the various structural permutations employed by the composer in the ordering of the rhythmic profiles and the pitch-class collections. These arrangements shows a growing process which I like to refer to as a generative approach in which the compositional goal is aimed at employing the hocket principle in both tonal and rhythmic structuring of the individual and collective parts of the entire movement. Though the process was geared towards a progressive pattern, the ordering of the individual lines and rhythmic profiles showed no complete cycle in all the instrumental parts in measure 12 except for the clarinet. On the other hand, at this point, the composer used a new tempo to move into a new subsection of the entire piece in order to avoid an abrupt structural statement.

In this first movement, the composer combines the traits of modal counterpoint within a simple avant garde style. This process shows some semblances with Messaien's *Quartet for the End of Time* and also evokes the traits of the works of Luigi Dallapiccollawhose works the composer

studied closely. [14] The structuring format emphasized a kind of expansion and contraction process but the thesis-antithesis result was not achieved in a progressive manner despite the resolution achieved by the restatement of the beginning motive at the end of the section. Also, even though the composer alluded to African traditional elements in his instrumentation and title of the piece, he did not pursue this goal to a conclusion at least in this piece. In effect, the African elements became overshadowed by the modernistic elements since the piece itself turned out to become another experimentation with modern compositional techniques.

[14] This piece mirrors the traits of "Goethe Lieder for Mezzo Soprano Solo and Three Clarinets" by Luigi Dallapiccolla especially in the area of rhythmic permutation.

CHAPTER TEN
Beyond the Composers' Desk: The Continuity of Contemporary Art Music Practice in Nigeria

We have been exposed to the individual attributes of some of the musical works of Ekwueme, Ndubuisi, Uzoigwe and Mereni. This study has also shown the nature of the musical creation resulting from the use of Igbo musical resources in the works of these composers and the elements they share in terms of combining the musical resources of Igbo culture with those of Western idioms to make the works in question acceptable for the consumption of both local and international audiences. The expected appeal to such audiences cannot be isolated from the level of interaction in which the structural elements are made to be compatible with the technique employed by each composer discussed in this work. For instance, Igbo idioms such as bell patterns and their inherent phrasal structure as well as vocal motives are subsumed within the Western vertical harmonic framework without making the former to lose its substance and meaning in the entire work. This approach is exemplified in the adaptation of "Igede-bell" patterns in the formulation of what I called the "Igede-Bell" technique in Ndubuisi's "Agidigbo." In the other works studied, other elements of the Igbo musical resources are likewise adapted to function within similar context aimed at making the works retain the local flavor and identity without abandoning the requirements of the harmonic framework and other structural-theoretic considerations used in each case.

Some of these approaches include the use of choral ostinato and parallel harmonic scheme such as those employed in Ekwueme's works and the tonal schemes derived from drum patterns which are employed in Uzoigwe and Mereni's works. The consumption and future of these

works and their compositional techniques depend strongly on their reception by prospective audiences, local and international alike. However, as can be seen from the foregoing, both the local appeal and international recognition of these works in the present global order is fraught with a myriad of problems from socio-cultural (non-musical) and purely music-structural perspectives.

The dire consequences can be seen in the Federal Government's recent attempt to set up Nigeria's first national orchestra, the National Orchestra and Choir of Nigeria (NOCON) under the directorship of Laz. Ekwueme. The ensemble was handled by a group of Nigerian composers, conductors and performers including Achinivu Kanu Achinivu, Emeka Nwokedi, Gabriel MacDonald, Ori Enyi Okoro and Anthony Mereni among others. The top art music performers in Nigeria were assembled for this purpose but due to lack of funds, the directors were only able to sustain the ensemble up until the completion of its inaugural concert in Lagos. In fact, the proposed national concert of the ensemble which was billed for Abuja was postponed indefinitely and members were directed to wait for the event till further notice because the government did not release the approved funds for the project. Unfortunately, this historic ensemble is yet to be reconstituted.

The collapse of this ensemble and its national program therefore provide evidence of the attitude of the present-day Nigerian social and intellectual elite towards art music tradition in the country. At present, the government, and its agencies and parastatals, which are strongly connected with the development and growth of art music culture in Nigeria, are not disposed to accepting the genre as a vital and integral form of cultural production. Consequently, contemporary Nigerian

art music has continued to be plagued by a precarious situation exacerbated by the lingering question of dwindling home audience.

It is worthwhile to point out that even though this contemporary art music is still featured in churches and schools as well as institutions of higher learning, the contemporary Nigerian art music composer finds himself in a paradoxical situation confronting strong obstacles in attracting an audience for which the popular and traditional genres make more sense! Nonetheless, many of the compositions which are featured in church liturgies, singing competitions and music festivals enjoy considerable appeal among all and sundry. The main area that has continued to lag behind is the purely instrumental music genre which is performed principally in concert halls and public events meant for a high caliber elite audience. Moreover, the fact that contemporary art music is often looked at as a foreign artistic creation leaves the composers making frantic efforts to employ indigenous idioms so as to make their works viable before the indigenous audience and the immediate cultural environment. The contradiction here is that many of the works of contemporary Nigerian art music composers (including those of all the composers addressed in this study) have been performed outside Nigeria. Thus, it is the continued concentration of scholarly works on Nigerian music on the traditional music scene that denies the proper representation of the tempo of the developments that have been attained in the contemporary Nigerian art music milieu. Consequently, these works and their inherent musical attributes appear to have continued to suffer neglect from the radar of contemporary musical scholarship, the few scholarly works (mainly dissertations and theses) that have been written on them notwithstanding.

The role of the church and missionary activities as well as schools in the growth of contemporary Nigerian art music especially as it applies to the use of Igbo musical resources in compositions have been highlighted in the earlier part of this work. The missionaries did not allow the use, in church, of indigenous music in its original form. Thus, indigenous composers rose to the challenge, transforming local idioms to reflect musical and stylistic practices of the church. The initial opposition, therefore, acted as a creative catalyst.

The development in compositional styles in contemporary Nigerian art music has been affected by the growth of music education hence the place of music in school curricula. A present, music is taught in Nigerian schools in both public and private nursery, elementary and secondary schools. The nursery and elementary schools have mainly singing in their programs. However, in the secondary school system, the replacement of the old 6-5-4 system with the 6-3-3-4 system in the mid 1980's makes music part of the core subjects in the junior secondary school curricula in Nigeria. Nonetheless, the grouping of music with fine arts and drama as optional vocational subjects in the curricula has enormous negative effects on the advancement of the contemporary art music tradition and all it portends to offer. The situation is not better in the senior secondary schools where very few students are really offered music hence a carry- over effect of the shallow foundation provided in the elementary and junior secondary schools.

In view of this, the life of contemporary art music in Nigeria relies strongly on the tertiary institutions of learning including colleges of education and the universities some of which have full-fledged departments of music or music programs under performing or creative arts departments. Due to the problem associated with the secondary school music programs however,

these institutions of higher learning rely mostly on pre-degree and pre-certificate programs for the majority of their students population. In spite of this, the activities of several music centres which spread across the country and the private choral and instrumental ensembles owned and directed by some of the composers discussed in this work as well as the churches ought to give a promising future for contemporary art music in Nigeria but these prospects are hampered by the problems enumerated earlier. In addition to the institutions of learning mentioned above, at present, MUSON Music School, Lagos (a private institution owned by the members of the Music Society of Nigeria) offers music certificate programs in theory and applied music. The school also organizes music concerts including repertoires by Western and Nigerian art music composers. The works of the composers mentioned in this work are featured in concerts presented by the members of the private and institutionally-owned ensembles mentioned above as well as music students who continue to be the life-line of such works. As was mentioned earlier, the National Orchestra and Choir of Nigeria (NOCON) which was launched by the Obasanjo-led civilian administration in 2000 had very promising future for art music but the expected fruits have become unrealistic since the ensemble is no longer functional.

Consequently, the Apostolic Faith Church Orchestra remains the only functional orchestra in the country, a trend that poses a serious threat for the future of contemporary Nigerian art music. In this way, many of the large-scale instrumental works of Nigerian composers including those used in this study are either performed outside Nigeria, left unperformed or reduced to piano score (as in the case of Uzoigwe's *Lustra Variation for Symphony Orchestra* and *Watermaid Symphony*) so that they can be performed by students and other performers and music enthusiasts.

Apart from the church and schools, radio and television have been an important factor in the development of contemporary art music in Nigeria. Many composers mentioned in the earlier part of this work (eg. Sowande, Akpabot, Bankole and Euba) worked in the media houses especially the Nigerian Broadcasting Corporation (NBC) and they helped ensure that their works and those of their contemporaries as well as folksongs from their field studies were aired in the public media programs. Even though this tradition has not changed much, over the years, the media has not matched its own growth in the area of projecting and promoting local art music composers and their works except probably in the area of church music. All these factors affect the creation and consumption of contemporary Nigerian art music. Some of the members of the audience who attend classical music concerts with whom I spoke during my research trips believe that the low frequency of airing contemporary art music by Nigerian composers by the present-day Nigerian media outfits (which are mostly state-owned) is responsible for the poor knowledge of and the reception of these works by the Nigerian populace. This situation contradicts the provisions of Nigeria's cultural policy which in the words of Bello and Nasidi (1991, 338) stresses that the state should promote the continuity of traditional arts and the development of Nigerian arts and artists and give full scope to artists to project their art and skills as part of national growth and development. The fact that most of the recording companies in the country do not record these works and the media houses do not really give them enough air time worsens the situation.

From a music-structural point of view, the use of echo technique as recurring patterns in the indigenous and art music traditions in Nigeria is commonly featured in the works of the composers studied in this work and their efficacy in these works cannot be overemphasized.

Sometimes, this technique has been criticized for producing monotony. However, this notion does not pertain to the responsorial technique alone because any other compositional formula, idea or idioms can also become monotonous. The beauty of any musical compositional idiom in any work lies more in the way the composer employs the relevant technique. The sophistication of Ayo Bankole's songs, "Orisa bi ofun kosi" and "Ore Ofe" or Ekwueme's "Hombe" and "Ote Nkwu" provide clear examples of works of international quality despite the use of rhythmic and/or choral ostinato and pedal point harmony. Equally, the use of parallel harmony in Ekwueme's "Obi dimkpa" is an example that such a pattern can be in a musical composition. Like in Euba's "Kosi o, Oseegba ra," Bankole's "Festac Cantata," etc, parallelism, imitative and contrapuntal patterns have been effectively used in the setting of works in African tonal language. Some of these works are still technically challenging which makes more indepth studies on them invaluable. I believe that the features which we have seen in the works of Ekwueme, Ndubuisi, Uzoigwe and Mereni in this work make this kind of study urgent and imperative.

The earlier part of this study was devoted to highlighting the array of styles, techniques and idioms which characterize contemporary Nigerian art music. An attempt has been made to delve into the traditional scene with a view to showing the distinctive nature of the genre and its place in the art music practice but also to explore their connections with the modern and contemporary as a continuum. This stand, I must say, is an attempt to debunk the overgeneralization long perceived in some earlier studies on African and indeed, Nigerian music. The point being made here is that some earlier studies in Ethnomusicology ignore the connections highlighted above and tend to effect a constriction of African music in such a way that it becomes enclosed in a

narrow range of perception and discourse which serves at best as an exotic mode. Thus, interest in it becomes directly linked to its strangeness, its otherness and at worst a curiosity with hardly any reality beyond anthropological essence. This approach has nurtured the notion that the only authentic African music is the traditional represented in the ideal form of the so-called rain forest. In these studies, the structural impetus of African music is also made to seem as if it exclusively harps on rhythm in total exclusion of other salient aspects of the music creative process.

As this study has shown, the landscape of the compositional process in African music and indeed Nigerian music is far more extensive, richer and more varied and diversified than circumscribed in the traditional folk music studies and the crucible of pre-existing paradigmatic and normative constructs. It therefore demands that there should be more in depth exploration of this landscape and desire for new discourses which reflects the multiple directions and complex dimensions of contemporary Nigerian art music as the dialectic process has offered in this present work. Thus, the foregoing examination of the composers used in this study and their works provides us with an indepth picture of the background information on the nature and content of the works in question and the process of their creation. It can be said that both the nature of the works and the process of their creation exhibit strong sense of contradictions. This trend which still remains in the array of such works is represented in the global art music scene and therefore portrays a dialectical opposition. I think that in the face of the specter of present-day technological innovations and their attendant reduction of the world into a global village, it is possible to dismantle the "Berlin wall" of canonic definition which has plagued the scope of the exposure to

and consumption of most of the non-canonic ones especially those that belong to the contemporary Nigerian art music.

In our discussions in this work, we have seen that Nigerian composers—especially those with an Igbo background—have remained committed to evolving the art music culture which takes into strong cognizance its roots without ignoring the wider global audience with whom they want to share their musical creativity. Though in the past, this movement has been tallied with the nationalistic movement in the country and indeed the African continent, it has remained focused in music. In presenting the position of the scholars who doubt the future of this movement, Irele (2001) argues that,

> It is indeed a striking fact of the contemporary cultural scene in Africa that, of the three principal arts, the one area that has known the least development is that of art music. Unlike literature and to a certan extent, the plastic arts, where original expression has developed and has flourished (as demonstrated by New Currents, Ancient Rivers, the superb volume put together by the late Jean Kennedy and recently published by the Smithsonian Institute Press), art music, in the sense of a conscious and highly elaborated form, has yet to take root within the contemporary culture in Africa. Despite the efforts of enterprising exponents-such as Fela Sowande, Akin Euba and Ayo bankole in Nigeria and Kwabena Nketia in Ghana- to provide our continent with a corpus of serious musical literature, there is as yet no indication of a strong and definite movement toward the creation in Africa of a modern musical culture outside of the popular realm (56–57).

Though some of the ideas raised by Irele might not be completely dismissed, his conclusion in this quotation is flawed. Despite all the problems that contemporary Nigerian art music composers have to contend with, they have been able to show, in their works, credible evidence of creative ingenuity. This can be appreciated when one appraises their contributions within a history of art music from two opposing cultural traditions namely, European and African. In fact, this study provides us with an evidence of creative process which the composers studied employed and the underlying musical resources which were involved in the development of

contemporary Nigerian art music. We have therefore seen that each composer of contemporary Nigerian art music attempts to use the traditional resources of his individual cultural background to create a unique art music work with enormous creative and stylistic features. It might be necessary to point out that, in the music of the major composers of the Igbo area studied in this work, there is that concerted desire towards capturing and evoking the features of African traditional musical practice especially as it concerns those of Igbo culture and combining them with non-Nigerian resources for an international music audience. In essence, the desire of these composers is to demonstrate the enormous creative resources which are inherent in the musical idioms of Igbo and in some cases, other Nigerian cultural groups, in terms rhythmic, melodic, harmonic and polyphonic configurations which can be adapted and employed by any composer is self evident in their works .

The place of the piano in these works cannot be overemphasized. In fact, in addition to its conventional usage, it has become useful in capturing the patterns associated with the traditional instruments such as bells, xylophone and even drum language patterns. Thus, as shown in the foregoing discussion, it has become catalytic in creating and substantiating the metalingual dialogue in the contemporary art music milieu. As a matter of fact, apart from playing its conventional role of supporting other instruments where it is not playing a solo, the piano is used to convey messages and to capture and evoke the textures of traditional Igbo music material much in the same way that the traditional musical instruments are used. Equally, in large-scale and chamber music compositions studied in this work, we have seen that the composers have tried to make the same creative experiment to capture and disseminate the same message by exploiting the potentials of the individual instruments in each composition and ensemble. In all

these, one would like to add that two operational levels are played out namely, the level of musical ideation or inspirational creative sensibility and that of music-structural construction and intellectual creativity. The resultant evocation of sonic images of African (Igbo) cultures in these works are products of the creative impressions of the individual composers which are positive results of the manifestations of their cultural experiences.

Bearing in mind the analyses presented in this work, one can argue that works of these composers constitute their individual approaches and responses to the impulse for creating new musical frontiers, disseminating new musical messages within the global musical mosaic through the use of Igbo musical idioms both in concept, theory and practice. The outcomes are comparable in every respect to the highest level of artistic creation by any other composer in any other culture across the globe. There is still the need for greater investment in the provision of the much-needed attitude and materials that will enable the harvesting and dissemination of these musical creative materials within and beyond the borders of the Nigerian contemporary art music scene. While the current enormity of technological innovations in today's world can enhance the latter, the issue of the former needs more open-minded scholarly dispositions. There is an urgent need to present these our evolving new art- forms for a more international level of understanding, for a wider audience, and this can be achieved without jeopardizing the national-cultural identity which the new art-forms strive to represent.

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APPENDICES

APPENDIX 1: EXCERPTS OF WORKS OF PIONEERS

1. "Emi O Gbe Oju Mi Soke Wonni," Theophilus King Philips (1884–1969)

Emi o gbe oju mi soke wọnni
T. K. E. PHILLIPS
Boys
Emi o gbe o-ju mi so- ke wọn-nii ni- bo ni iranlọwọ mi yio ha ti wa.
Men
I-ranlọ-wọ mi ti ọ- wọ Oluwa wa ti o da ọrun on— ai-ye.
Iranlọ-wọ mi Iranlọwọ mi I-ranlọwọ ti ọ-wọ
cresc.
Iranlọwọ mi Iranlọwọ mi I-ran-lọ-wọ mi ti ọ-wọ
Manual colla voce ad lib.
cresc.
Ped.

2. "Awon Adura" (Versicles And Responses), Theophilus King Philips

Versicles and Responses

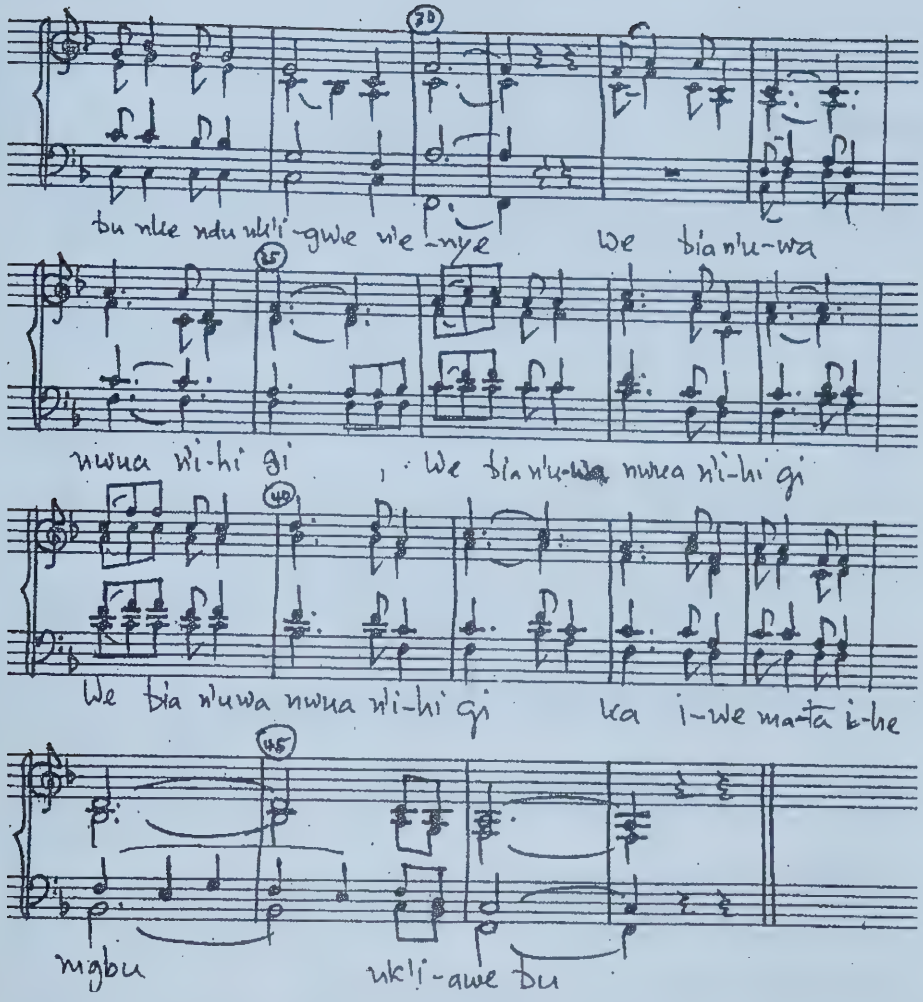
Awọn adura kukuru ati idahun wọn.

(Versicles and Responses.)

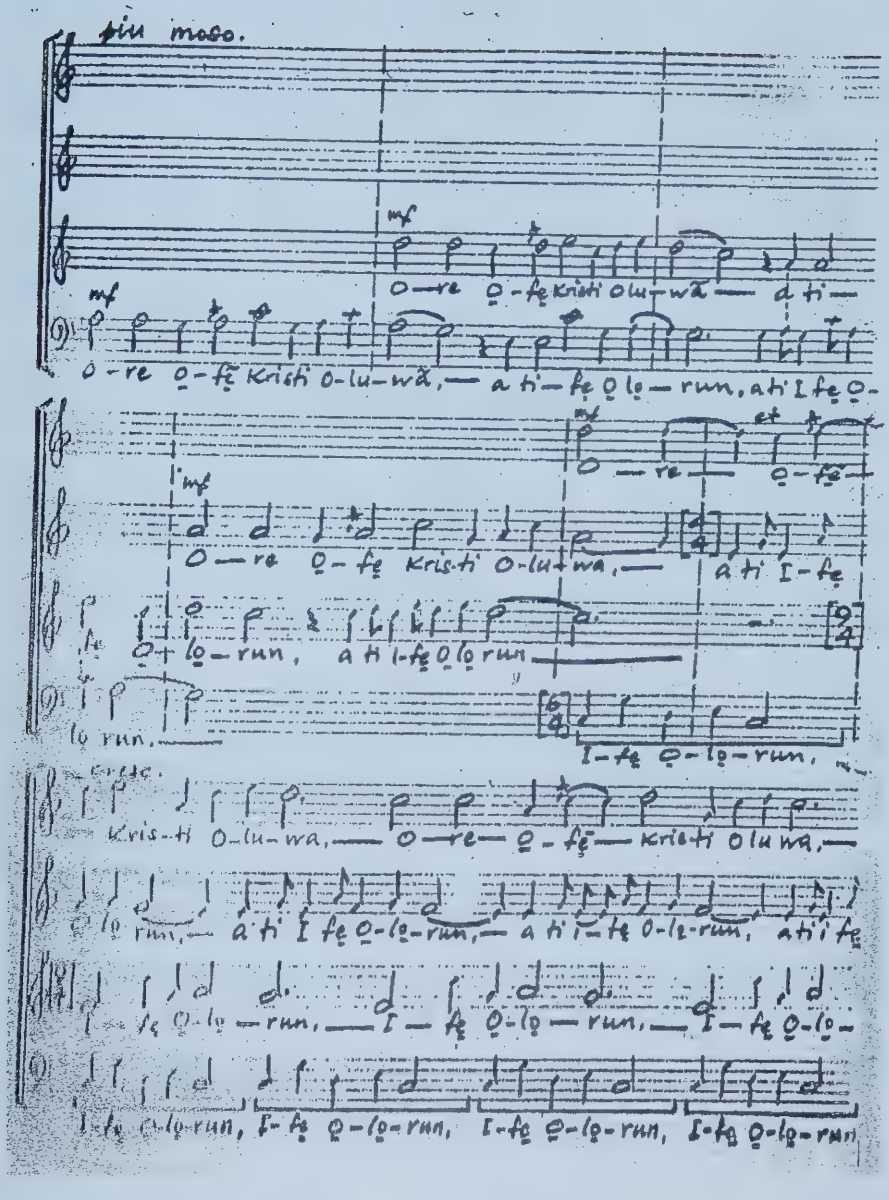
Alufaa:—Ọdọ yi ko fe ṣiṣ mọra. Ko ye ki o fa pupọ ju gẹgẹ bi a ti mẹ nka awọn ọrọ nã.

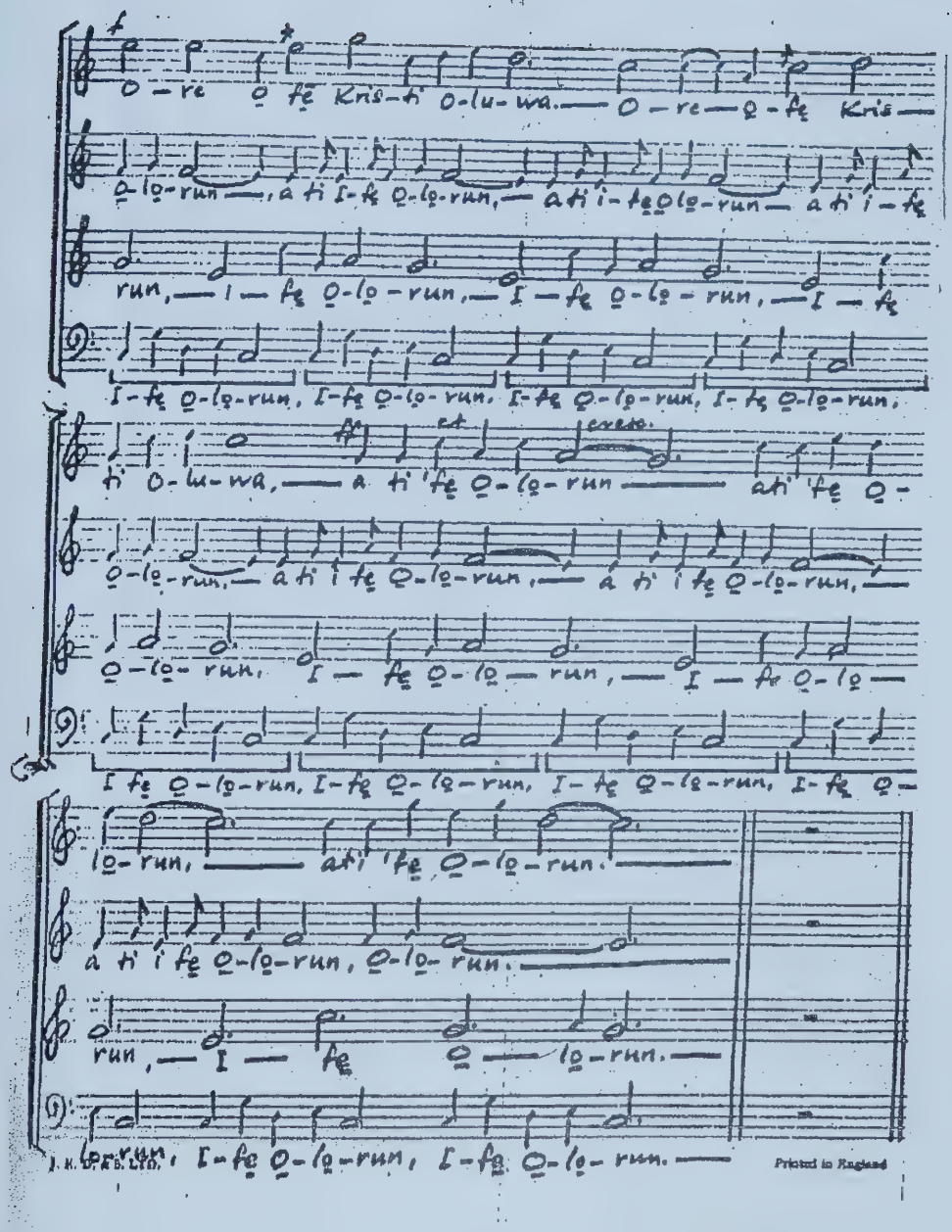
Alufaa.
O - lu - wa, - i - wọ ni wa 'le ta.
Lio.
E - ma wa yin ni nã ti i - yin - Ẹ han.
V
iii vi ii
vii V7 I
Alufaa.
O - lọ - run, ji - ṣe ti e gba wa la.
Lio.
O - lu - wa, ya - ra ki O. ma - wa - lọ - wọ.

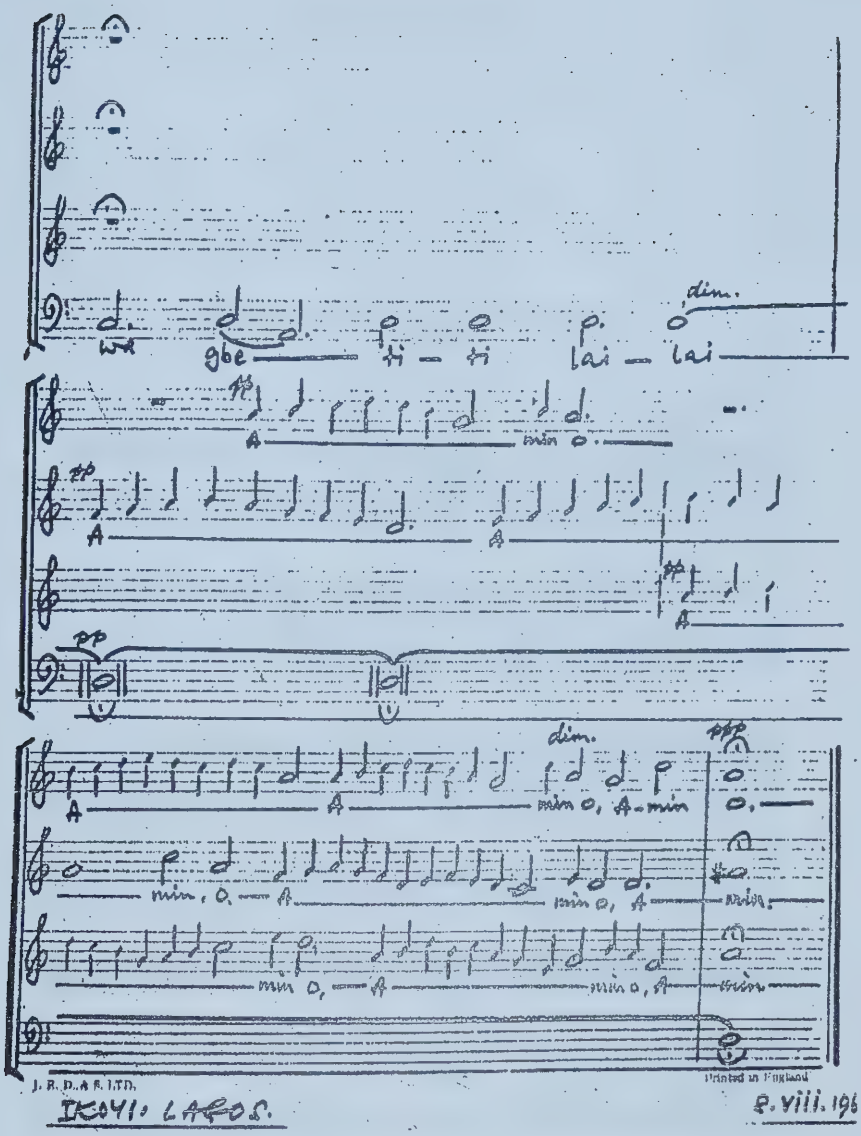
3. “Rue Ole Mgbe” (Until When?), Ikoli Harcourt-Whyte (1905–1977)


70
bu nke ndu nkli-gwe nie-nye
We bia n'u-wa
65
nwua ni-hi gi
We bia n'u-wa nwua ni-hi gi
60
We bia n'uwa nwua ni-hi gi
ka i-we mata i-he
55
mgbu
nkli-awe bu

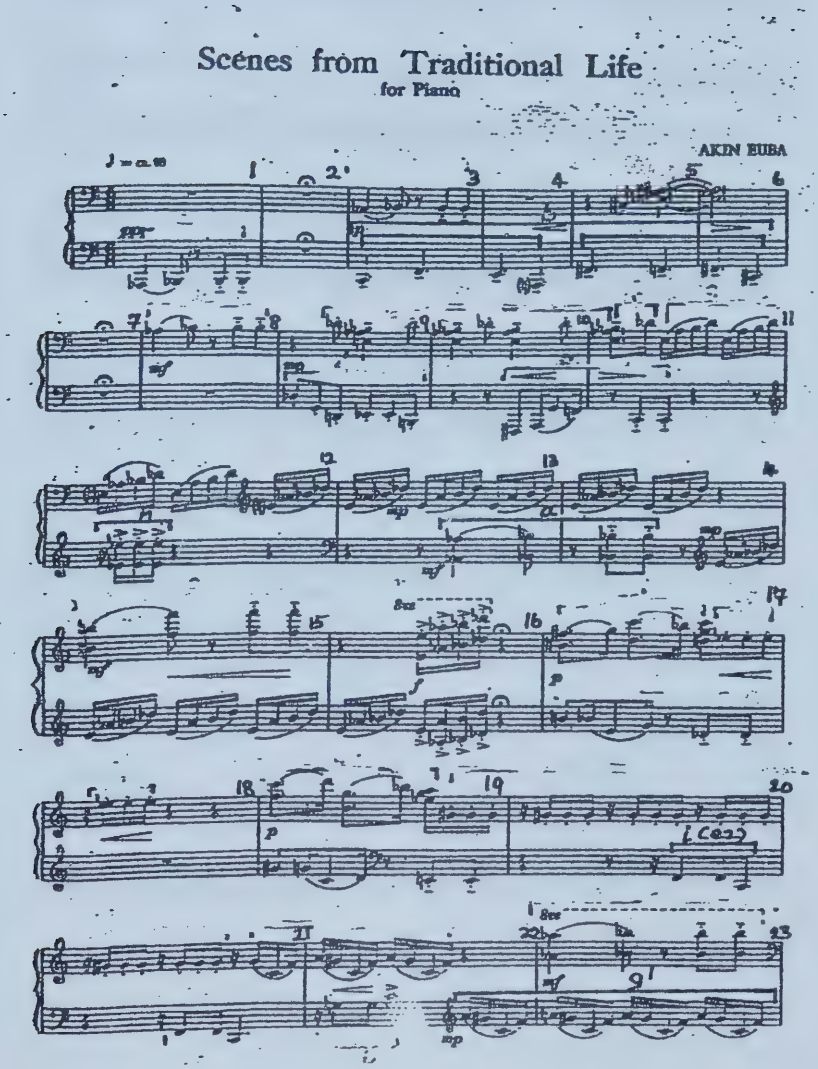
4. “Ore Ofe Jesu” (The Grace Of Our Lord, Jesu), Ayo Bankole (1935–1976)

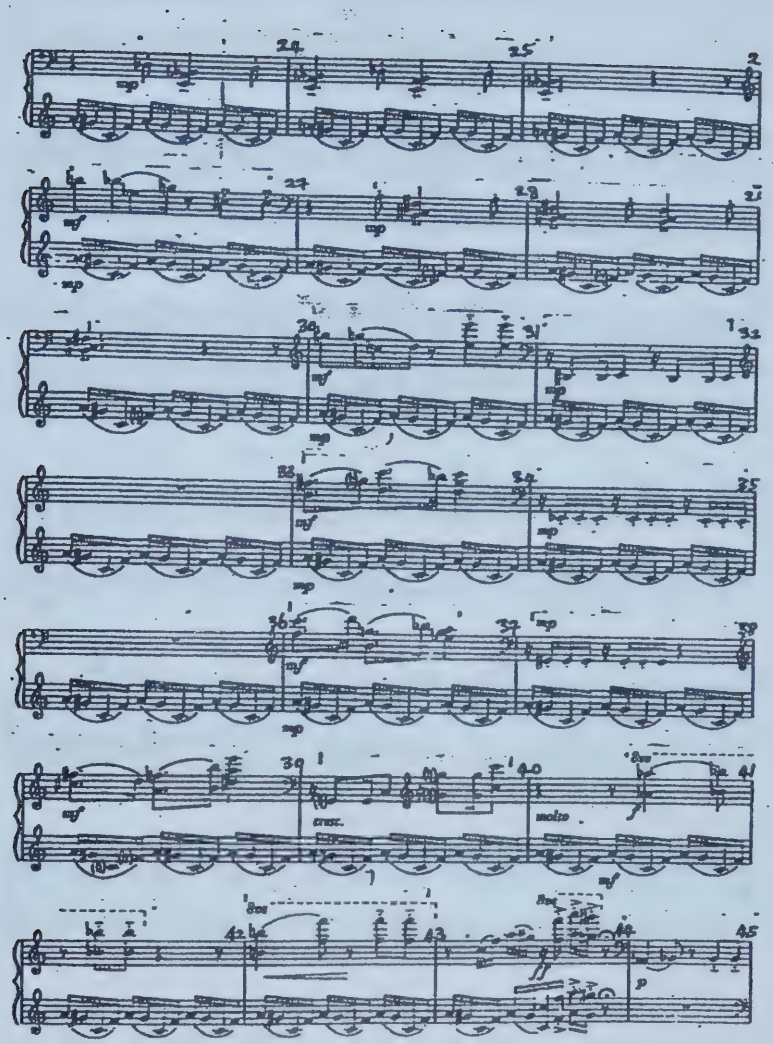

più mosso.
mf
O — re Ọ-fẹ Kristi Olu-wā — a ti —
mf
O-re Ọ-fẹ Kristi O-lu-wā, — a ti-fẹ Ọ lọ — run, a ti I fẹ Ọ-
mf
O — re Ọ-fẹ
mf
O — re Ọ-fẹ Kris-ti O-lu-wa, — a ti I-fẹ
fẹ Ọ-lọ — run, a ti I-fẹ Ọ lọ run
lọ run,
I-fẹ Ọ-lọ-run,
cresc.
Kris-ti O-lu-wa, — O — re — Ọ-fẹ — Kris-ti O lu wa, —
lọ run, — a ti I fẹ Ọ-lọ-run, — a ti I-fẹ O-lọ-run, a ti I fẹ
I-fẹ Ọ-lọ — run, — I — fẹ Ọ-lọ — run, — I — fẹ Ọ-lọ-
I-fẹ Ọ-lọ-run, I-fẹ Ọ-lọ-run, I-fẹ Ọ-lọ-run, I-fẹ Ọ-lọ-run


f
O - re o fę Kris-ti o-lu-wa. O - re o - fę Kris
o-lo-run, a ti i-fę o-lo-run, a ti i-fę o-lo-run a ti i - fę
run, I - fę o-lo-run, I - fę o-lo-run, I - fę
I-fę o-lo-run, I-fę o-lo-run, I-fę o-lo-run, I-fę o-lo-run,
ff
cresc.
ti o-lu-wa, a ti fę o-lo-run a ti fę o-
o-lo-run, a ti i fę o-lo-run, a ti i fę o-lo-run,
o-lo- run, I - fę o-lo - run, I - fę o-lo -
I fę o-lo-run, I-fę o-lo-run, I-fę o-lo-run, I-fę o-
lo-run, a ti i fę o-lo-run.
a ti i fę o-lo-run, o-lo-run.
run, I fę o - lo-run.
lo-run, I-fę o-lo-run, I-fę o-lo-run.
J. K. L. P. & B. LTD.
Printed in England


dim.
gbe
lai — lai
pp
dim.
ppp
J. B. D. & S. LTD.
Printed in England
IKOYI, LAGOS.
8. viii. 196

5. “Scenes From Traditional Life,” Akin O. Euba (1935–)

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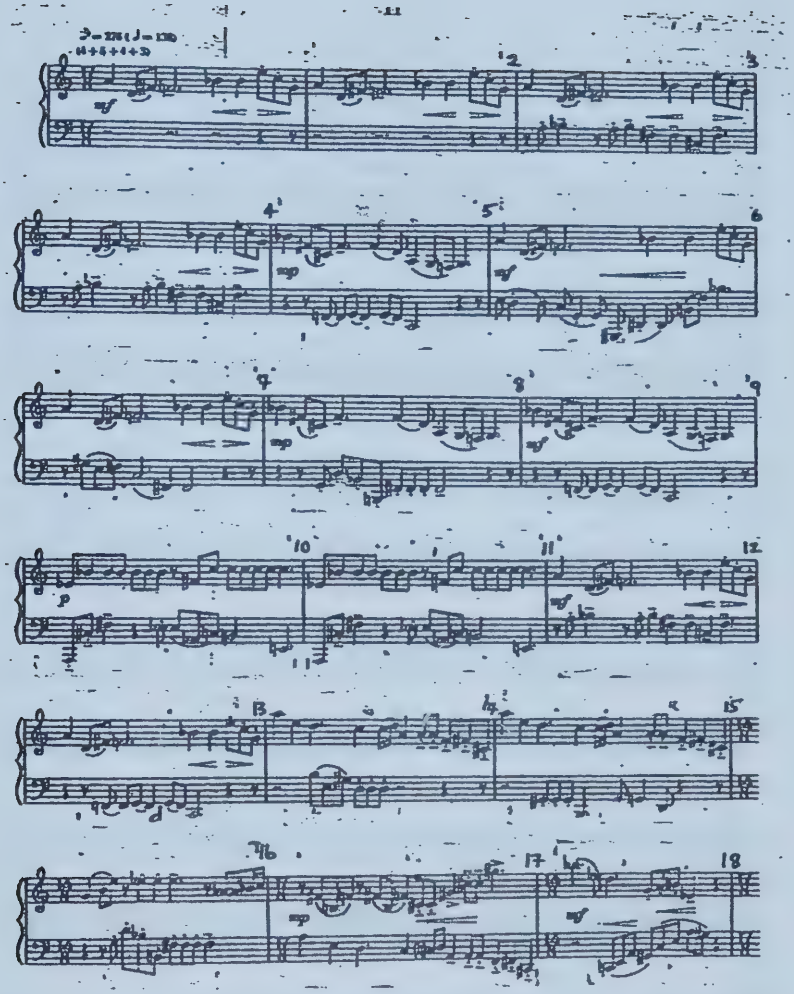
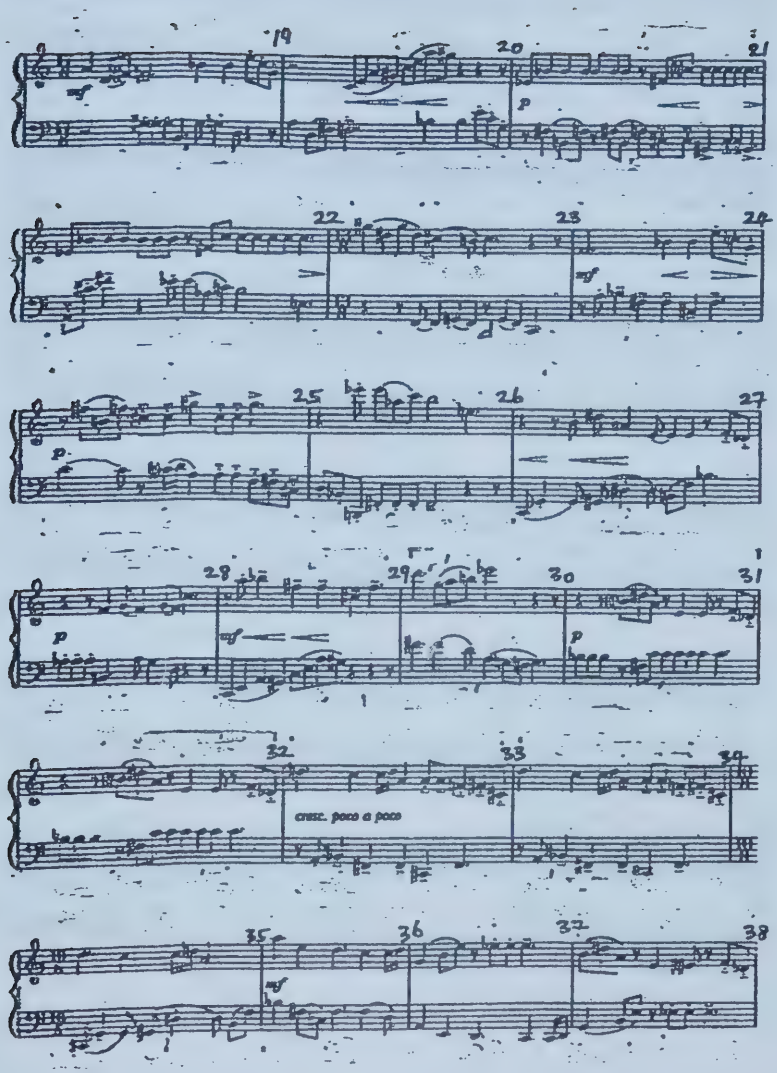
dim. e rall.




19
20
21
mf
p
22
23
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mf
25
26
27
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mf
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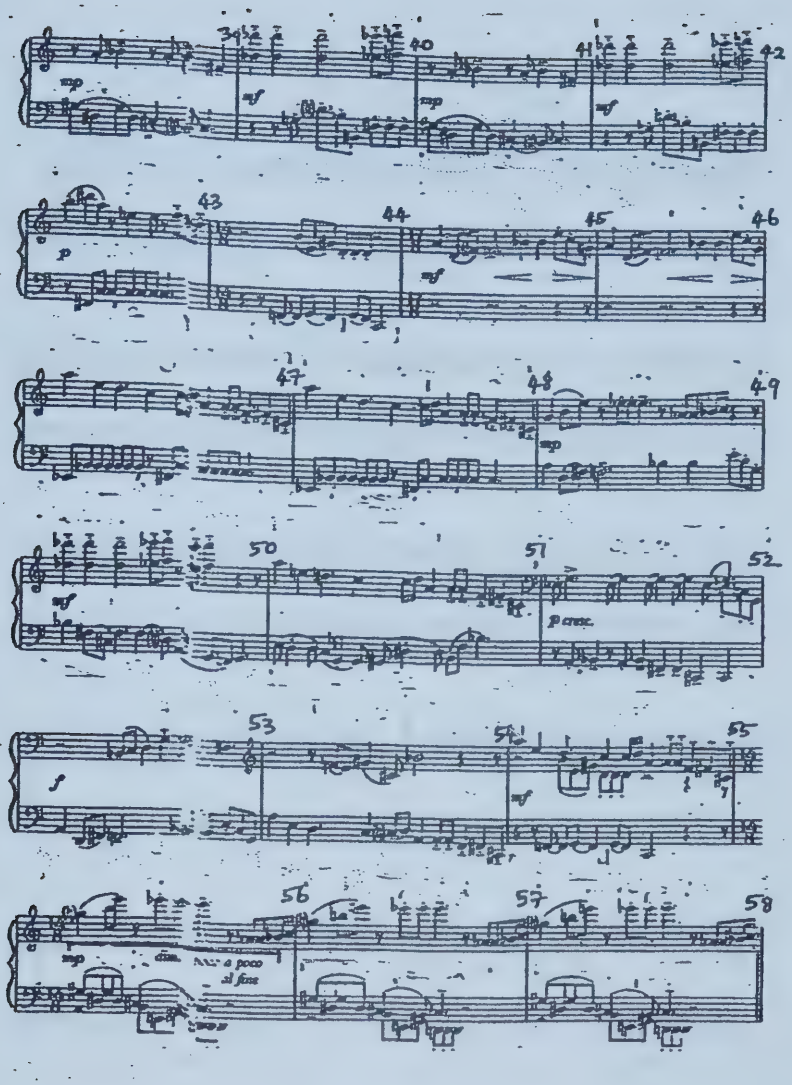
33
34
cresc. poco a poco
35
36
37
38
mf


39½
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42
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44
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46
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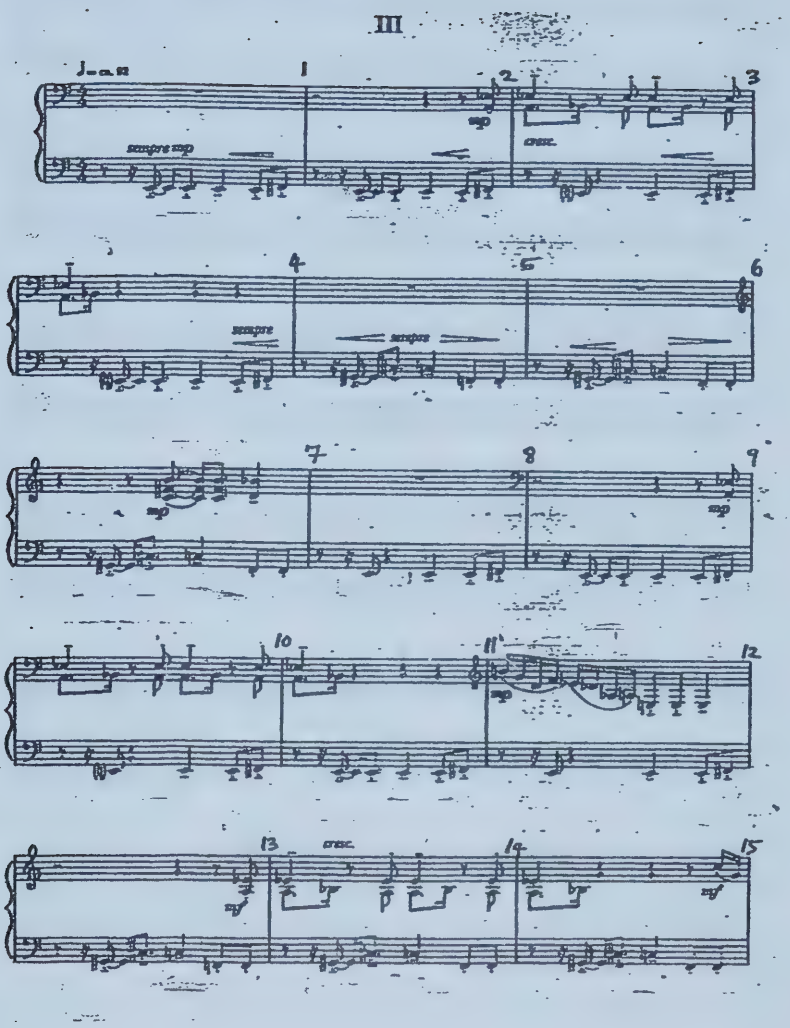
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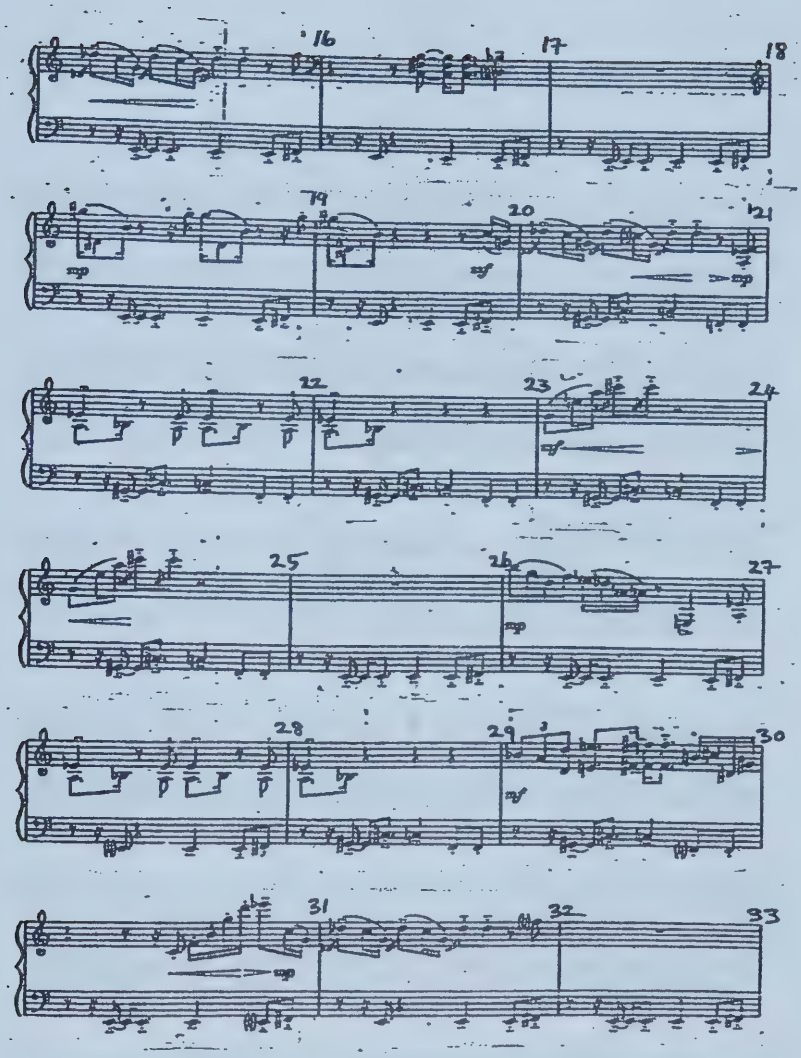
sempre
cresc.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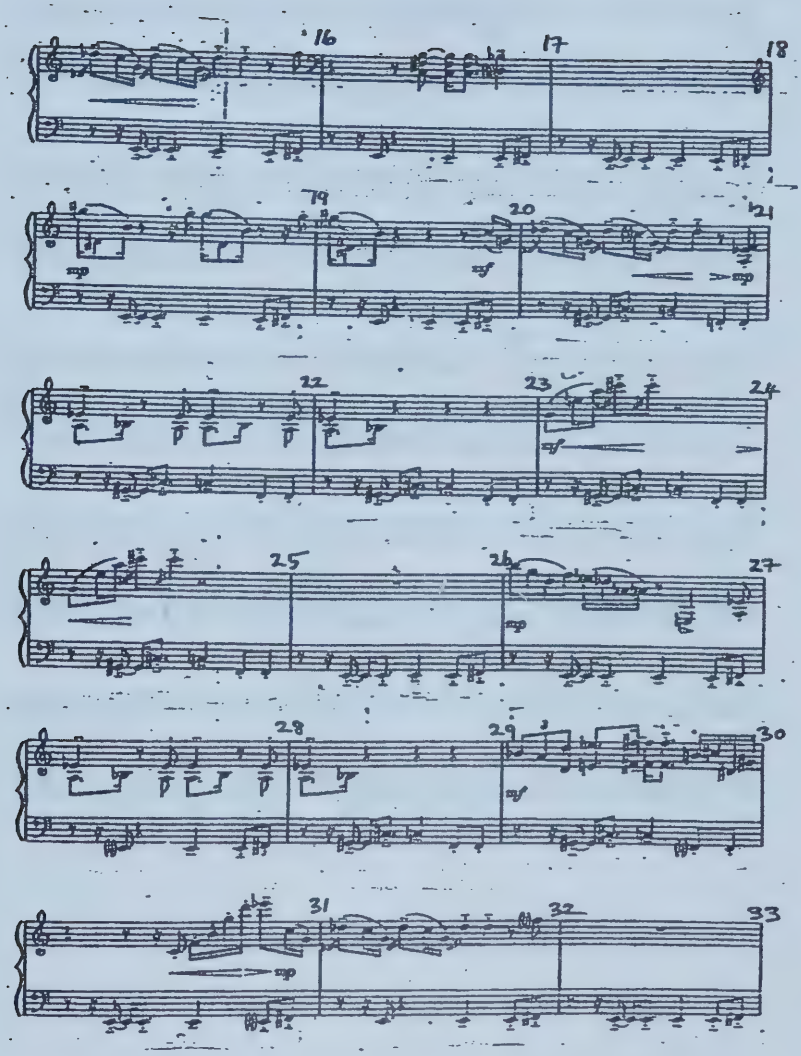
mp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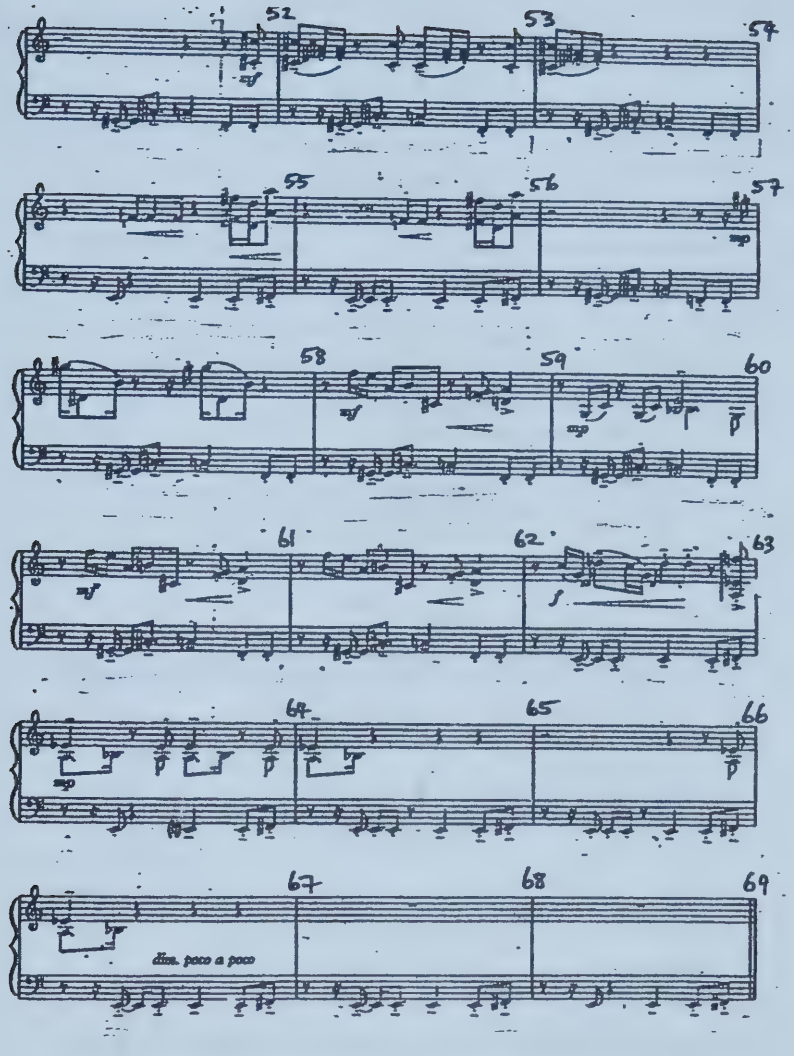
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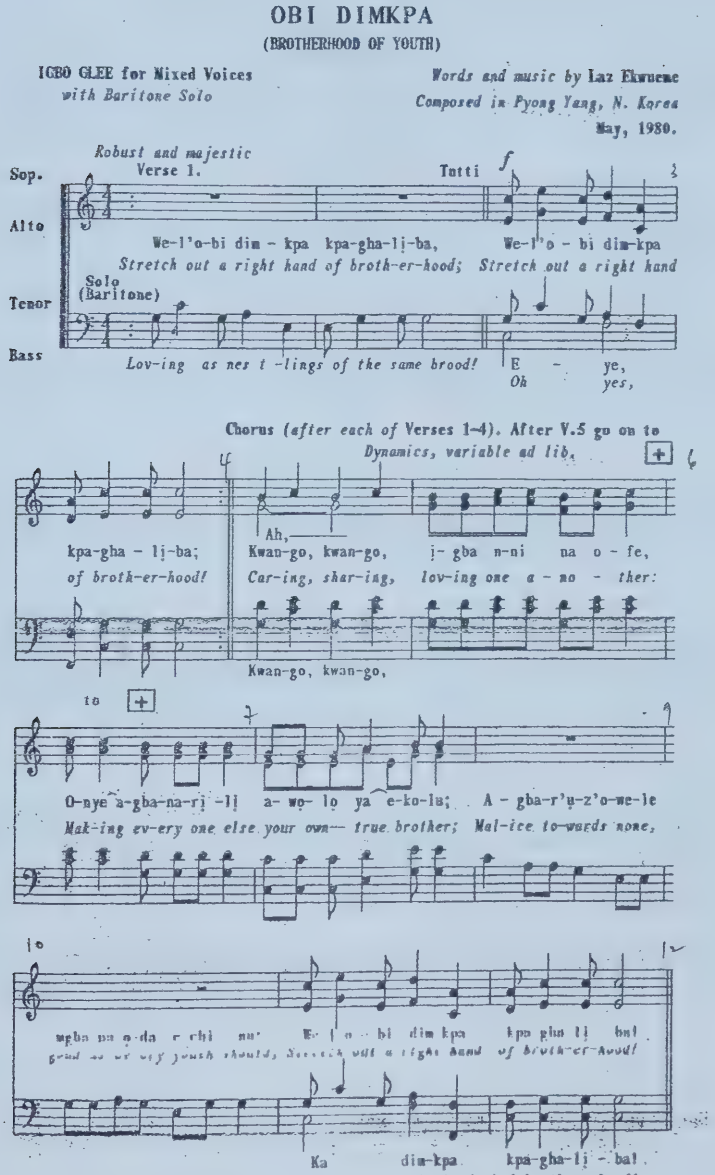
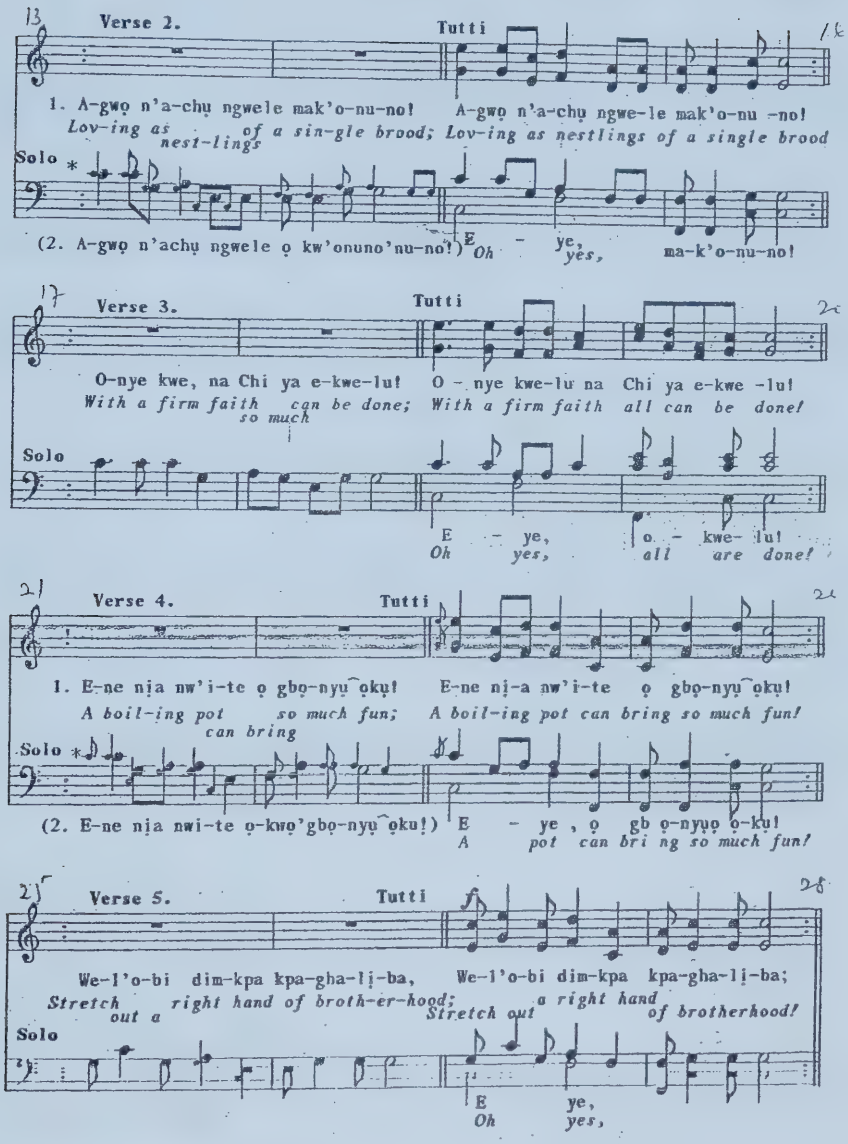
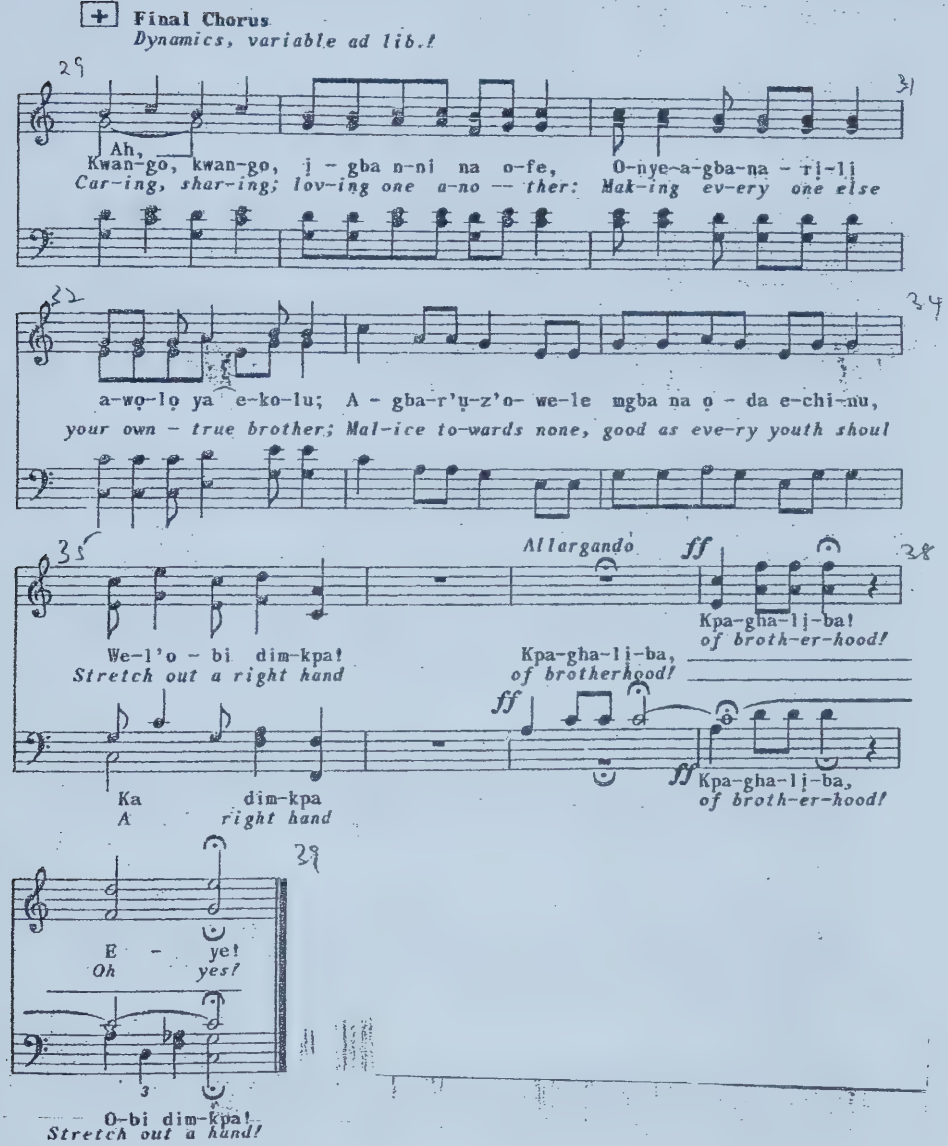
dim. poco a poco

6. "Obi Dimkpa," Laz. Ekwueme (1936–)




Verse 2.
Tutti
1. A-gwọ n'a-chụ ngwele mak'o-nu-no! A-gwọ n'a-chụ ngwe-le mak'o-nu -no!
Lov-ing as nest-lings of a sin-gle brood; Lov-ing as nestlings of a single brood
Solo
(2. A-gwọ n'achụ ngwele ọ kw'onuno'nu-no!) E - ye, ma-k'o-nu-no!
Oh yes,
Verse 3.
Tutti
O-nye kwe, na Chi ya e-kwe-lu! O - nye kwe-lu na Chi ya e-kwe -lu!
With a firm faith can be done; With a firm faith all can be done!
so much
Solo
E - ye, o - kwe- lu!
Oh yes, all are done!
Verse 4.
Tutti
1. E-ne nịa nw'i-te ọ gbọ-nyụ ọkụ! E-ne nị-a nw'i-te ọ gbọ-nyụ ọkụ!
A boil-ing pot so much fun; A boil-ing pot can bring so much fun!
can bring
Solo
(2. E-ne nịa nwi-te ọ-kwọ'gbọ-nyụ ọku!) E - ye , ọ gb ọ-nyụọ ọ-ku!
A pot can bri ng so much fun!
Verse 5.
Tutti
We-l'o-bi dim-kpa kpa-gha-lị-ba, We-l'o-bi dim-kpa kpa-gha-lị-ba;
Stretch out a right hand of broth-er-hood; Stretch out a right hand of brotherhood!
Solo
E ye,
Oh yes,



English Words *by* Laz Ekwueme

Stretch out a right hand of brotherhood,
Loving as nestlings of the same brood;
Caring, sharing, loving one another:
Making every one else your own true brother;
Malice towards none, good as every youth should,
Stretch out a right hand of brotherhood!

With a firm faith so much can be done!
A boiling pot can bring so much fun!

7. "Ote Nkwu," Laz. Ekwueme (1936–)

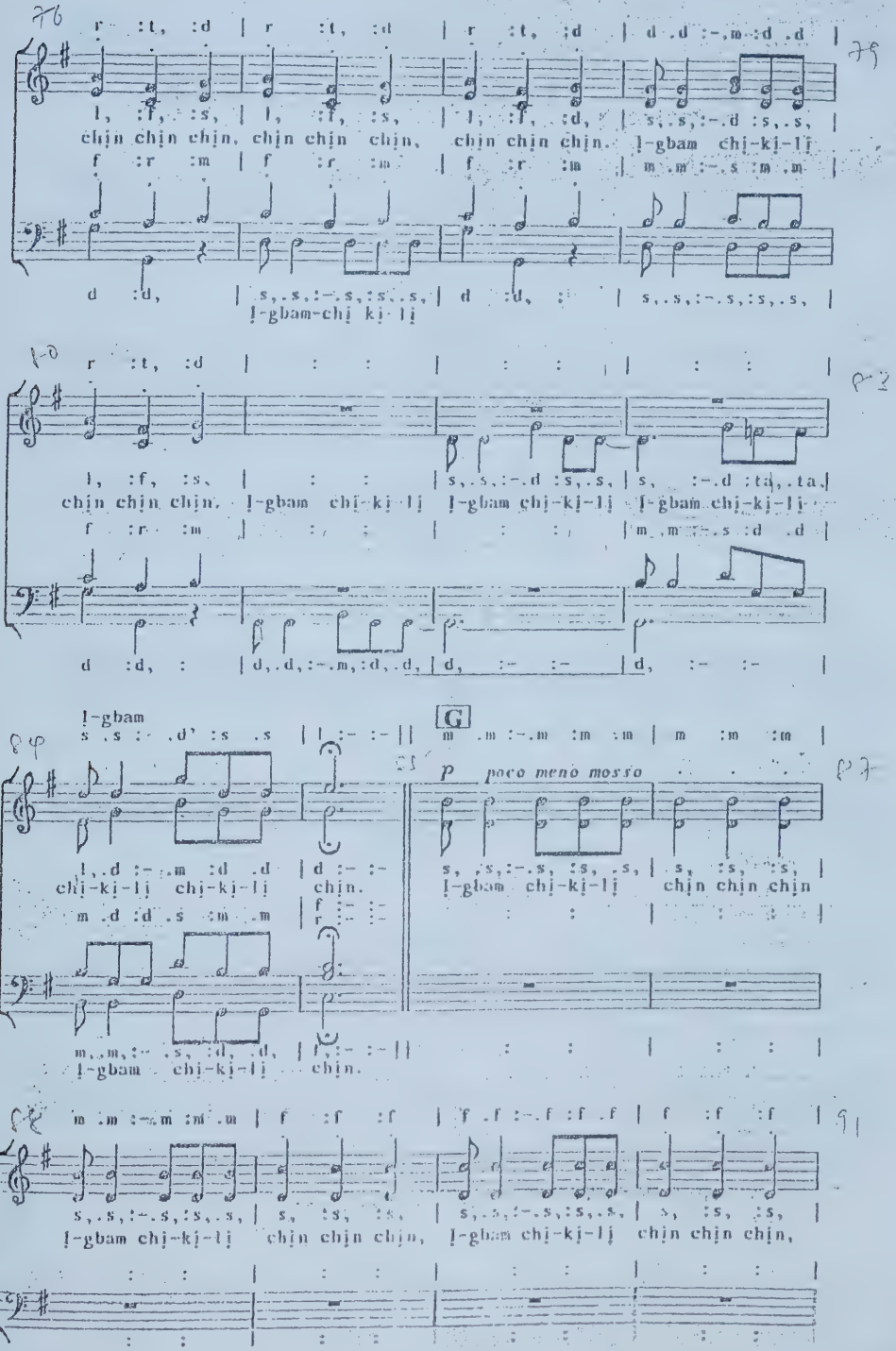
A
mf
chịn chịn chịn.
I-gbam chị-kị-li
chịn chịn chịn.
chịn chịn chịn.
I-gbam chị-kị-li
Tenor Solo
B
Bring te
mp
nkwu o,
wine,
Bu-te mma-nya
No fruit of the
chị kị-li chị-kị-li
I-gbam chị-kị-li
chịn chịn chịn.
I-gbam chị-kị-li

nkwu o,
vine,
I - fe nkwu gba-ta -
The cream of the
chj-kj-lj chj kj-lj
|-gbam chj-kj-lj
chjn chjn chjn.
lu o,
palm,
k'u-mu^i- be
My taste doth
chj-kj-lj chj-kj-lj
|-gbam chj-kj-lj
chjn chjn chjn.
C
nua.
charm.
O - ky
Sweet palm
chjn chjn chjn.
|-gbam chj-kj-lj
chjn chjn chjn.
|-gbam chj-kj-lj

40
43
ngwọ,
wine,
Bu-te mma-nya
With a taste di-
chị-kị-lị chị-kị-lị ị-gbam chị-kị-lị chịn chịn chịn. ị-gbam chị-kị-lị
44
47
ngwọ,
vine,
Ka-ma ọ - g'a-
Let's with the
chị-kị-lị chị-kị-lị ị-gbam chị-kị-lị chịn chịn chịn. ị-gbam chị-kị-lị
46
47
dọ n'i - te
pa-late
k'ọ-dọ-lụ n'a-
keep a fresh
chị-kị-lị chị-kị-lị ị-gbam chị-kị-lị chịn chịn chịn. ị-gbam chị-kị-lị

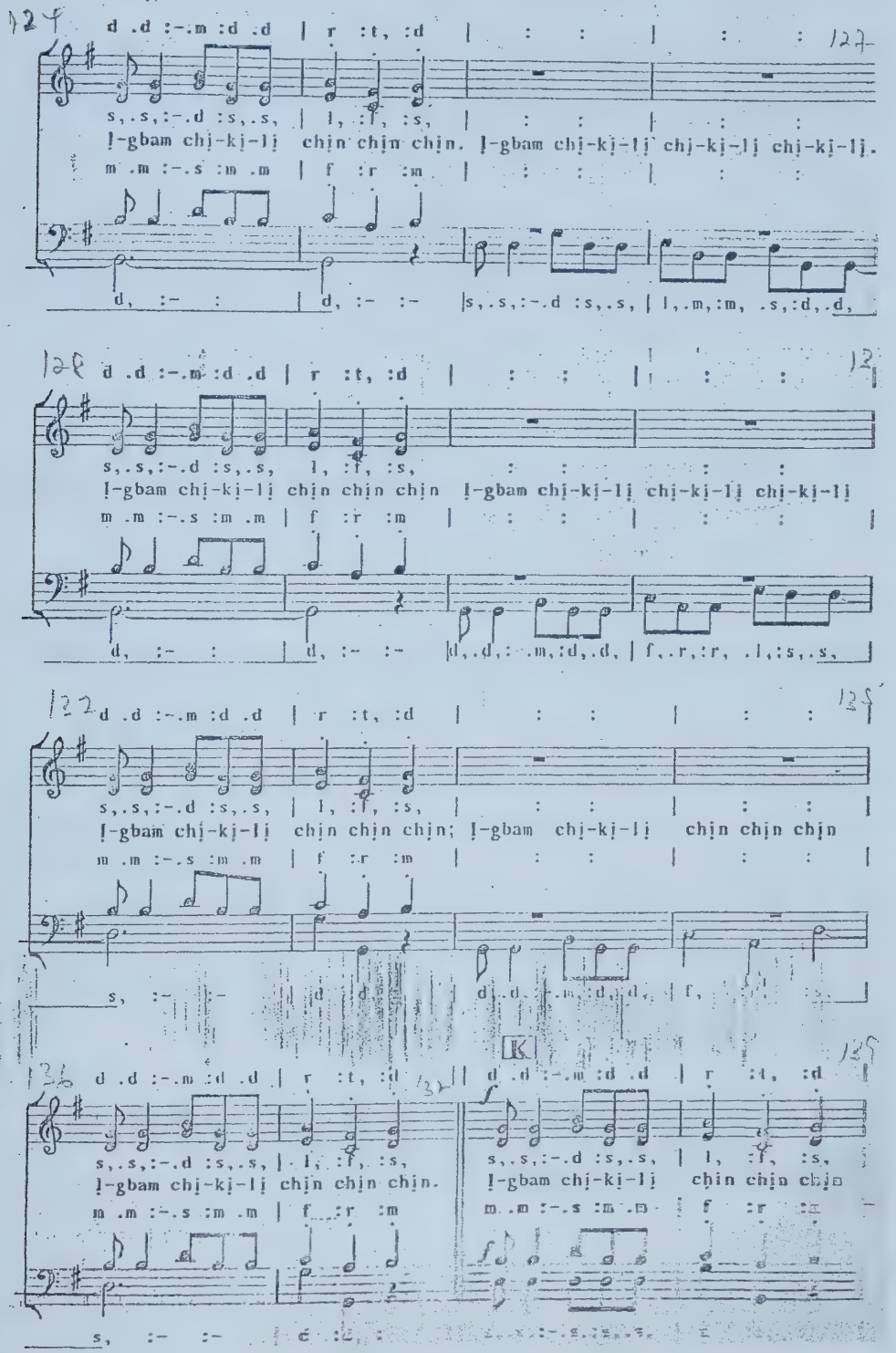
Igbo Glee OTE NKWU (Sweet Palm Wine) Laz Ekwueme 6
chịn chịn chịn , Bu-te mma-nya nkwụ, Ị-gbam chị-kị-lị
bu-te mma-nya, Bu-te mma-nya nkwụ o, O - te nkwụ
cream of the tree, No fruit of the vine, Sweet palm wine,
chịn chịn Ị-gbam chị-kị-lị chịkị-lị chịkị-lị, Ị-gbam chị-kị-lị
chịn chịn chịn, O - ku ngwọ, Ị-gbam chị-kị-lị
Cream of the palm,
bu-te mma-nya, nye m mma-nya ngwọ, O - te nkwụ
bring up the best wine, Sweet palm wine,
chịn chịn chịn, O - ku ngwọ o , Ị-gbam chị-kị-lị
Cream of the palm,
Ị-gbam chị-kị-lị chị-kị-lị chịkị-lị, Ị-gbam chị-kị-lị
chịn chịn chịn, We - ta nke i - nwe-lụ. Ị-gbam chị-kị-lị
Our taste buds will charm.
bu-te mma-nya, We - ta nke i - nwe-lụ. Ị-gbam chị-kị-lị
cream of the tree, nyem mma-nya ngwọ nu,
chịn chịn chịn, bring me the best of palm wine!

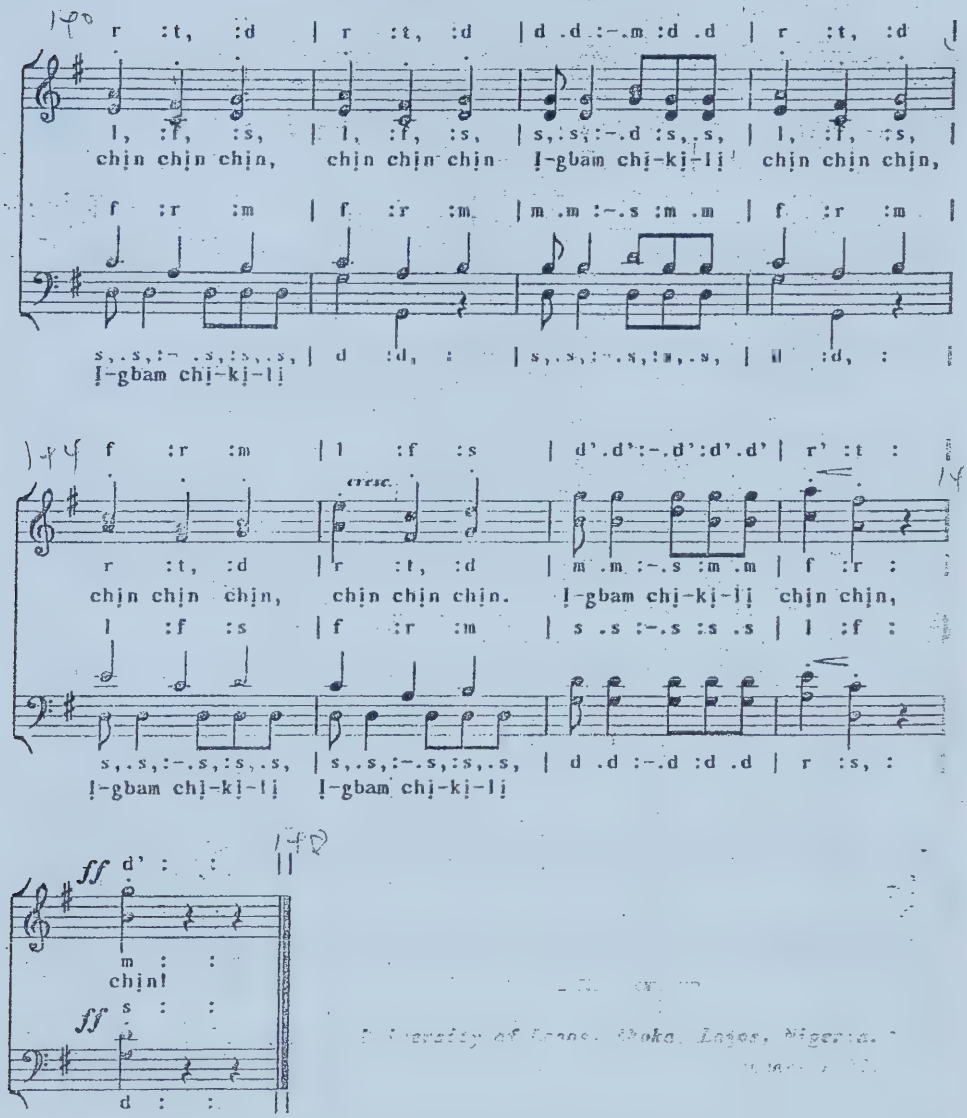
Igbo Glee OTE NKWU (Sweet Palm Wine) Laz Ekwueme 7


chin chin chin, chin chin chin, chin chin chin. I-gbam chi-ki-li
I-gbam-chi ki li
chin chin chin, I-gbam chi-ki-li I-gbam chi-ki-li I-gbam chi-ki-li
I-gbam
G
P poco meno mosso
chi-ki-li chi-ki-li chin.
I-gbam chi-ki-li chin chin chin
I-gbam chi-ki-li chin.
I-gbam chi-ki-li chin chin chin, I-gbam chi-ki-li chin chin chin,

mp
Tenors & Basses
robusto
Ka - ma o - g'a -
Find me then a
chin chin chin, I-gbam chi-ki-li
do n'i-te, K'o - do-ly n'a - fo, O - te nku
stor-age tank That's close at hand; Best of all the
stor-age tanks In all the land! Shall we try
bu-te mma-nya, K'o - do-ly n'a - fo, I-fe i - te-ta -
the cei-ling? "No!" says the wife: Dill the vel-

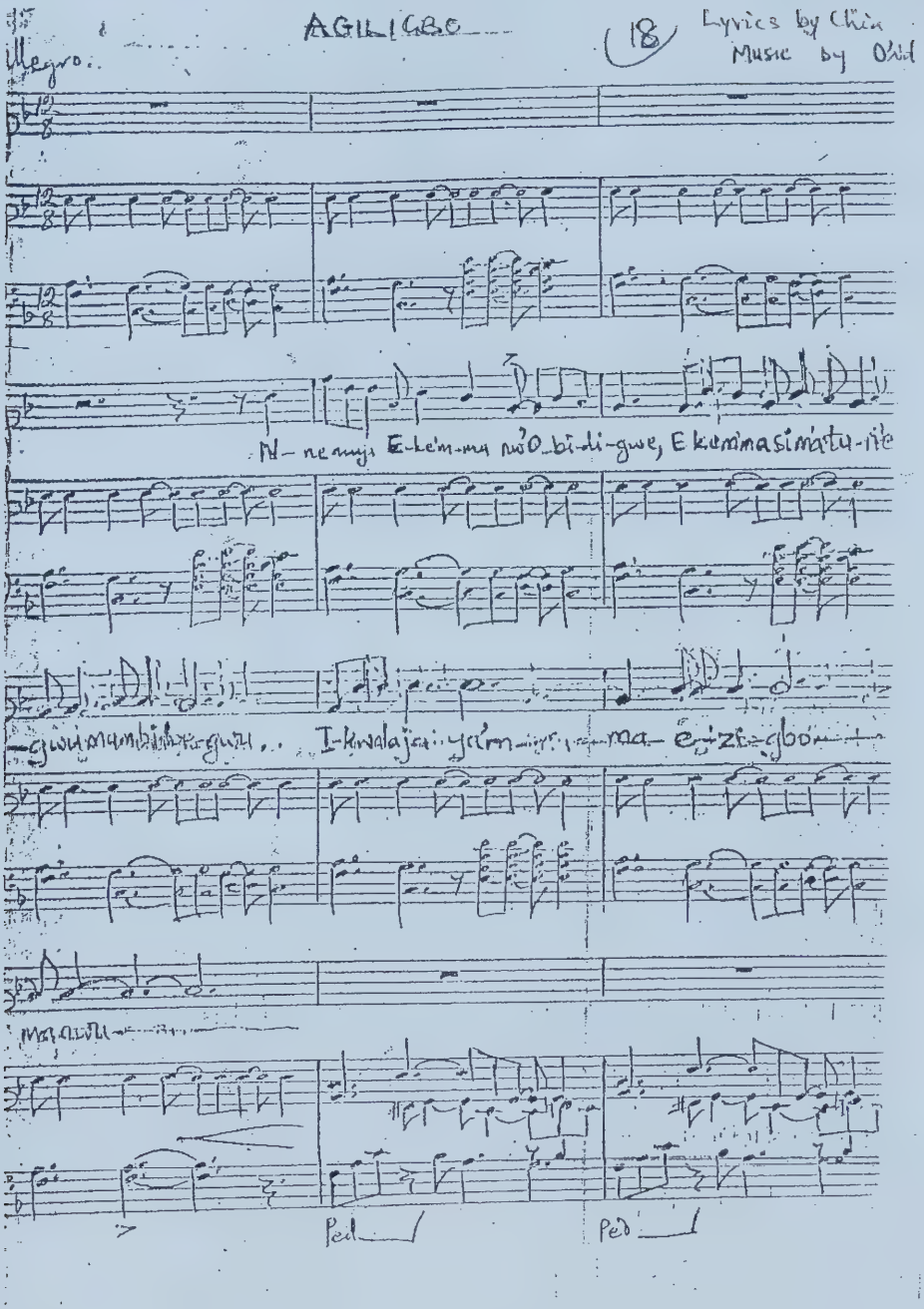
chịn chịn chịn, !-gbam chị-kị-lị chịn chịn chịn, !-gbam chị-kị-lị
ịọ we-ta, K'ọ - dọ-ịọ n'a - fọ, Ọ-bụ mma-nya
do the job? Not on my life! Store not in a
nkwụ? Ọ-bụ mma-nya ngwọ? Ọ - bụ-ịọ-a-ka we-
jar. Nor yet in a bunk. But rath-er right down
!-gbam chị-kị-lị, K'ọ-dọ-ịọ n'a - fọ, K'ọ - dọ-ịọ n'a- fọ
In - to my own tunk! Right in-to my tunk,
ịọ bu-te,
my own throat In - to my own tunk!
rall.
Tempo 1°
K'ọ-dọ-ịọ n'a - fọ
Night in-to my tunk!
!-gbam chị-kị-lị, chị-kị-lị chị-kị-lị
(!-gbam chị-kị-lị, chị-kị-lị chị-kị-lị)

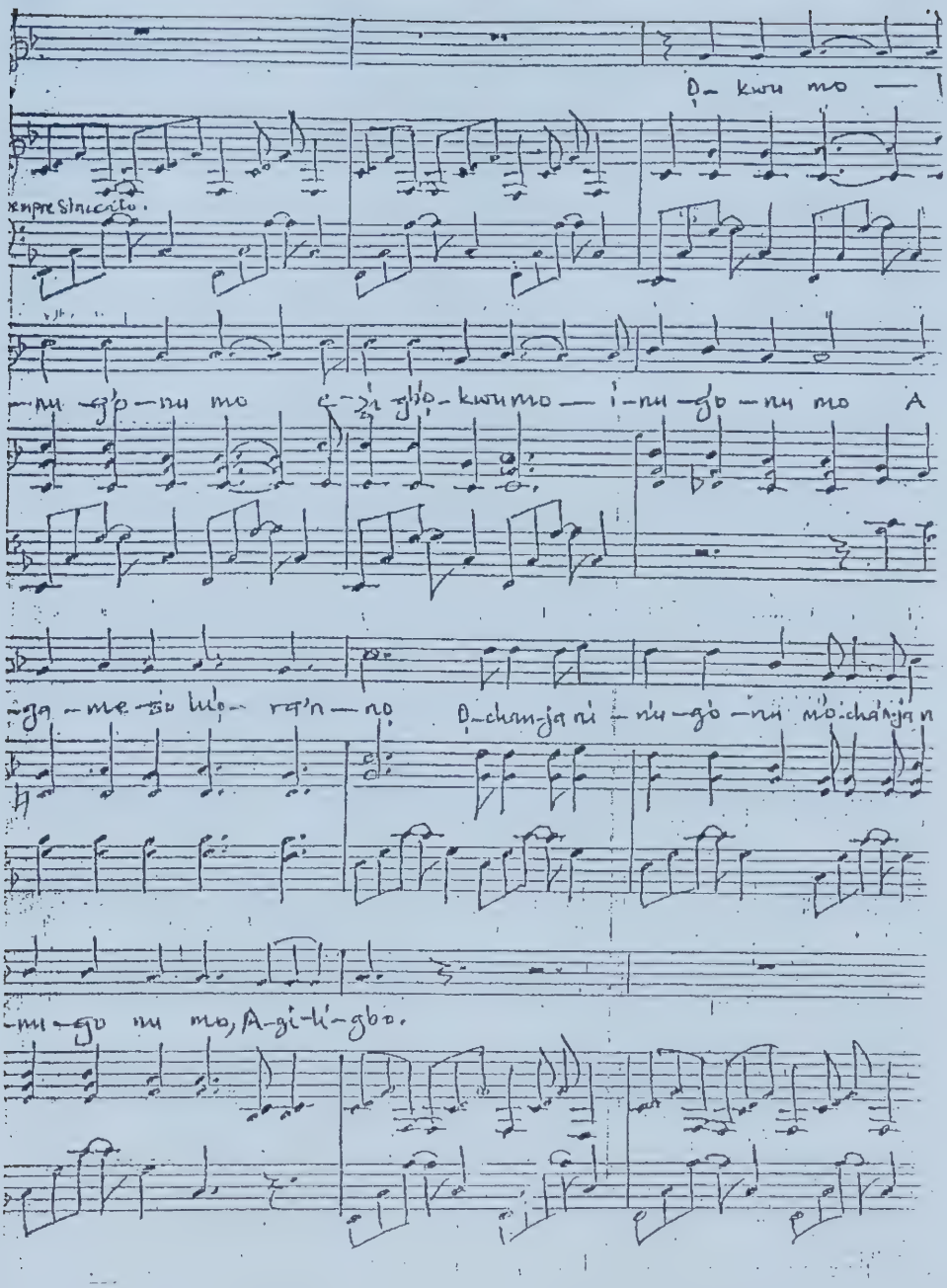

Ị-gbam chị-kị-lị chịn chịn chịn. Ị-gbam chị-kị-lị chị-kị-lị chị-kị-lị.
Ị-gbam chị-kị-lị chịn chịn chịn Ị-gbam chị-kị-lị chị-kị-lị chị-kị-lị
Ị-gbam chị-kị-lị chịn chịn chịn; Ị-gbam chị-kị-lị chịn chịn chịn
Ị-gbam chị-kị-lị chịn chịn chịn.
Ị-gbam chị-kị-lị chịn chịn chịn

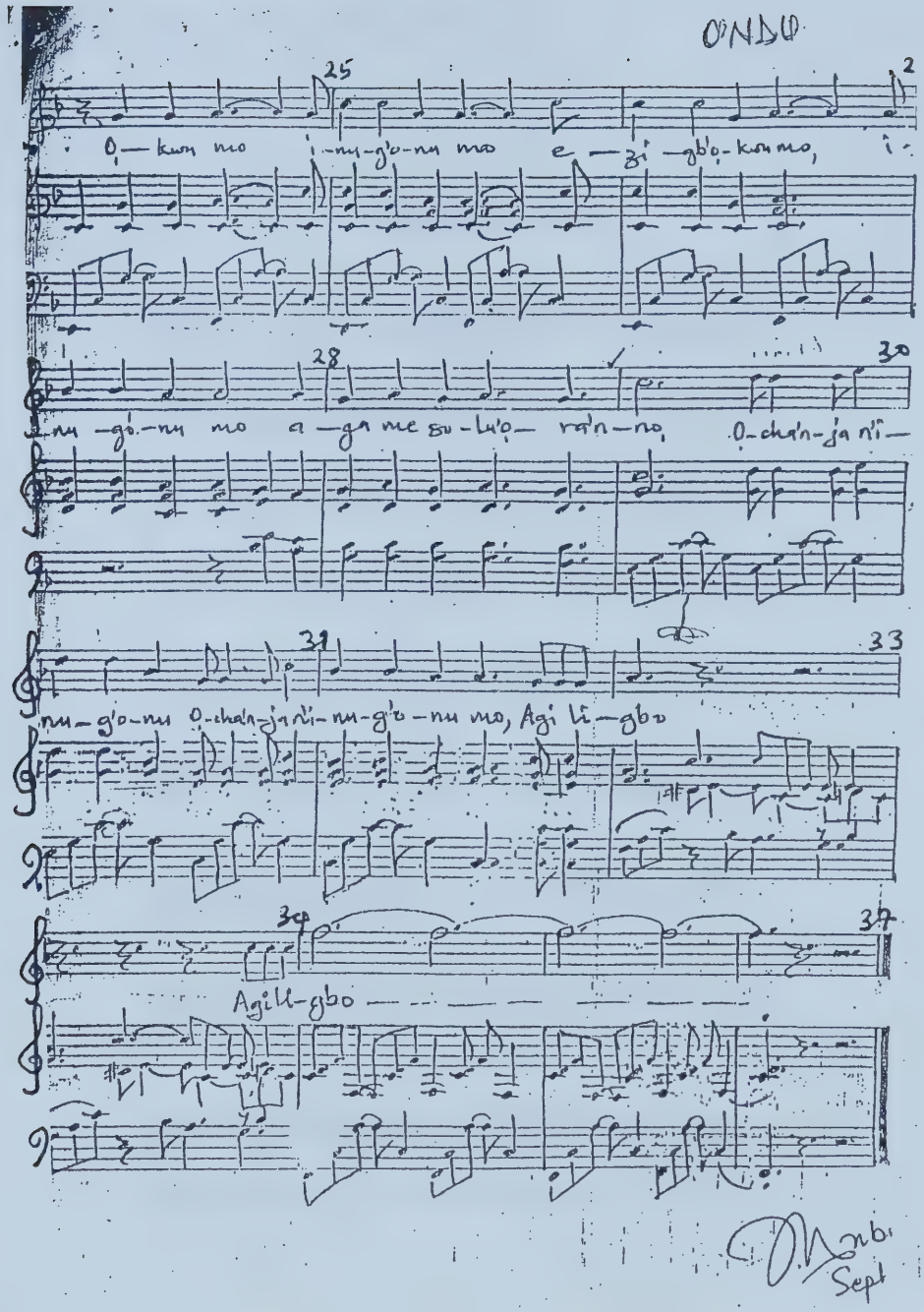


+ If sung in English (especially by non-Africans) the words "Ta-kam chi-ki-li, chi-ki-li, chi-ki-li" may be substituted as the refrain.

8. “Agiligbo,” Okechukwu J. Ndubuisi (1936–1996)



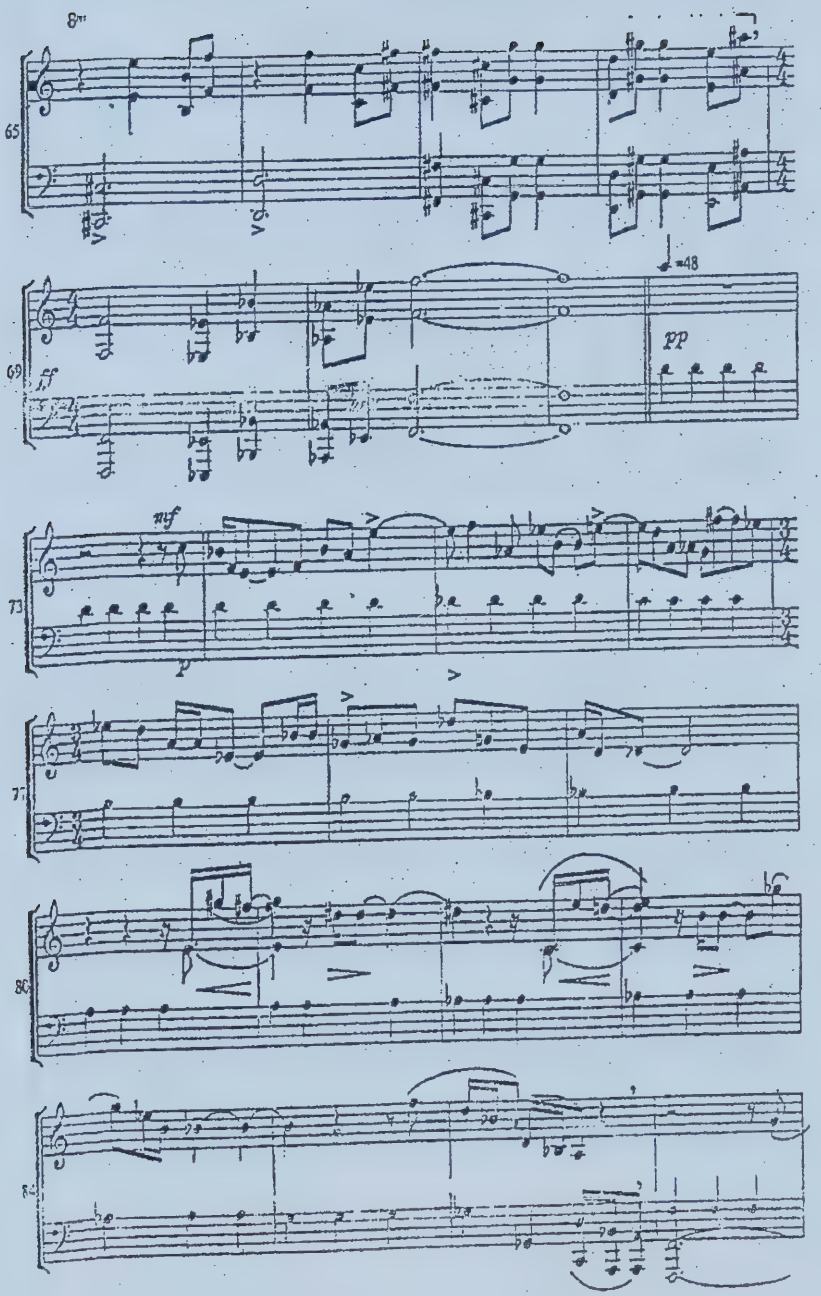

Ọ- kwu mo —
xnpre Staccato.
-nu -gọ -nu mo
e -zi gbọ- kwu mo — i -nu -gọ -nu mo
A
-gg -me -so luọ- ra'n — no
Ọ- chan-ja ni — nu -gọ -nu mọ- cha'n-ja n
-nu -go nu mo, A-gi-li-gbo.

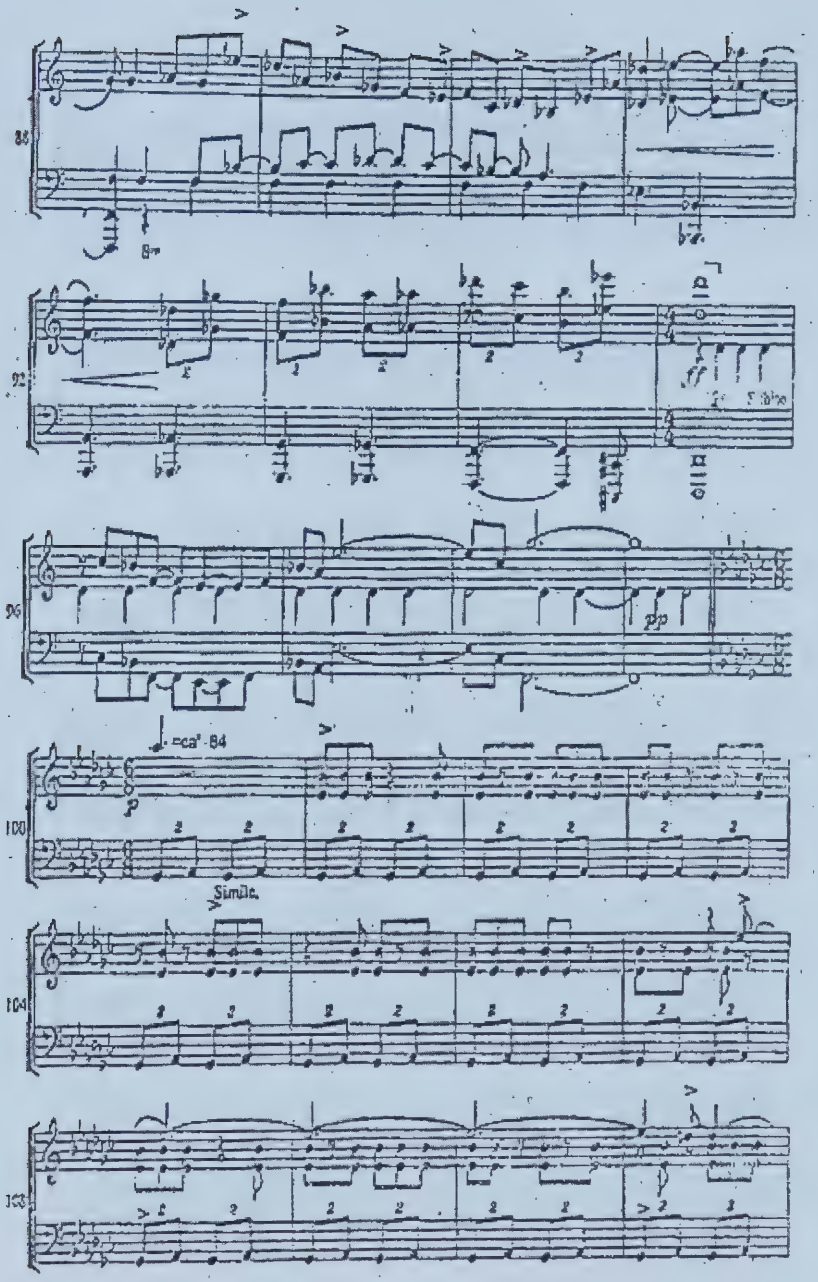

ONDO
25
2
O—kun mo i-nu-g'o-nu mo e—ji—gb'o-kun mo, i-
28
30
nu-g'o-nu mo a—ga me so-lu'o— ran—no, O-chan-ja ni—
31
33
nu-g'o-nu O-chan-ja ni-nu-g'o-nu mo, Agi li—gbo
34
37
Agili-gbo
Sept

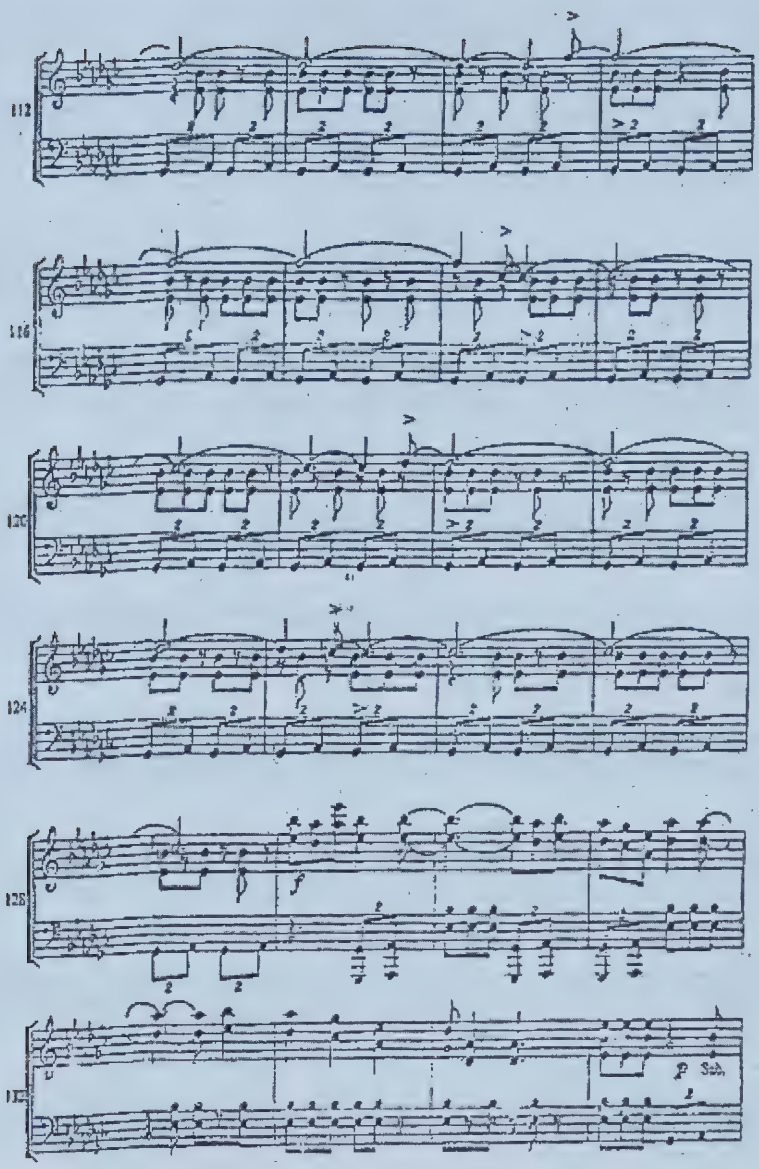
9. *Lustra Variations*, Joshua Uzoigwe (1946–2005)

8va
p
f
20
8va
ff
8va
24
8va
p
27
31
35
f
39

42
8va
46
8va
8va
50
♩=84
54
8va
p
rit.....
57
8va
mf
a tempo
61
8va


8va
65
=48
pp
69
ff
mf
p
73
77
80
83

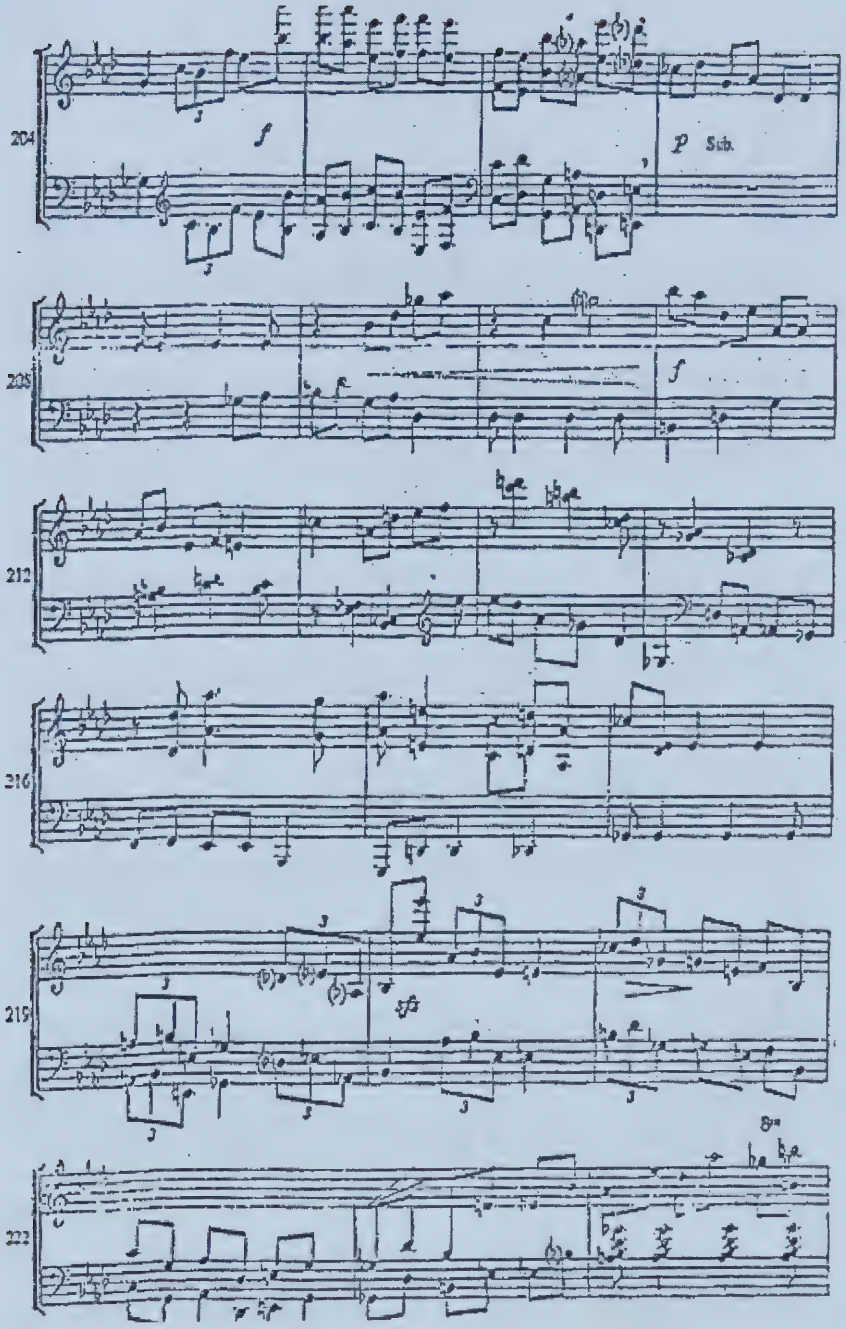

8va
ca. 84
Simile.


112
116
120
124
128
132
p Sub.

136
f
140
144
ff
p Sub.
148
p
152
mf
156
p

160
165
pp
ppp
169
♩=60
mf Legato
173
p
177
Cresc...
8va
181
f

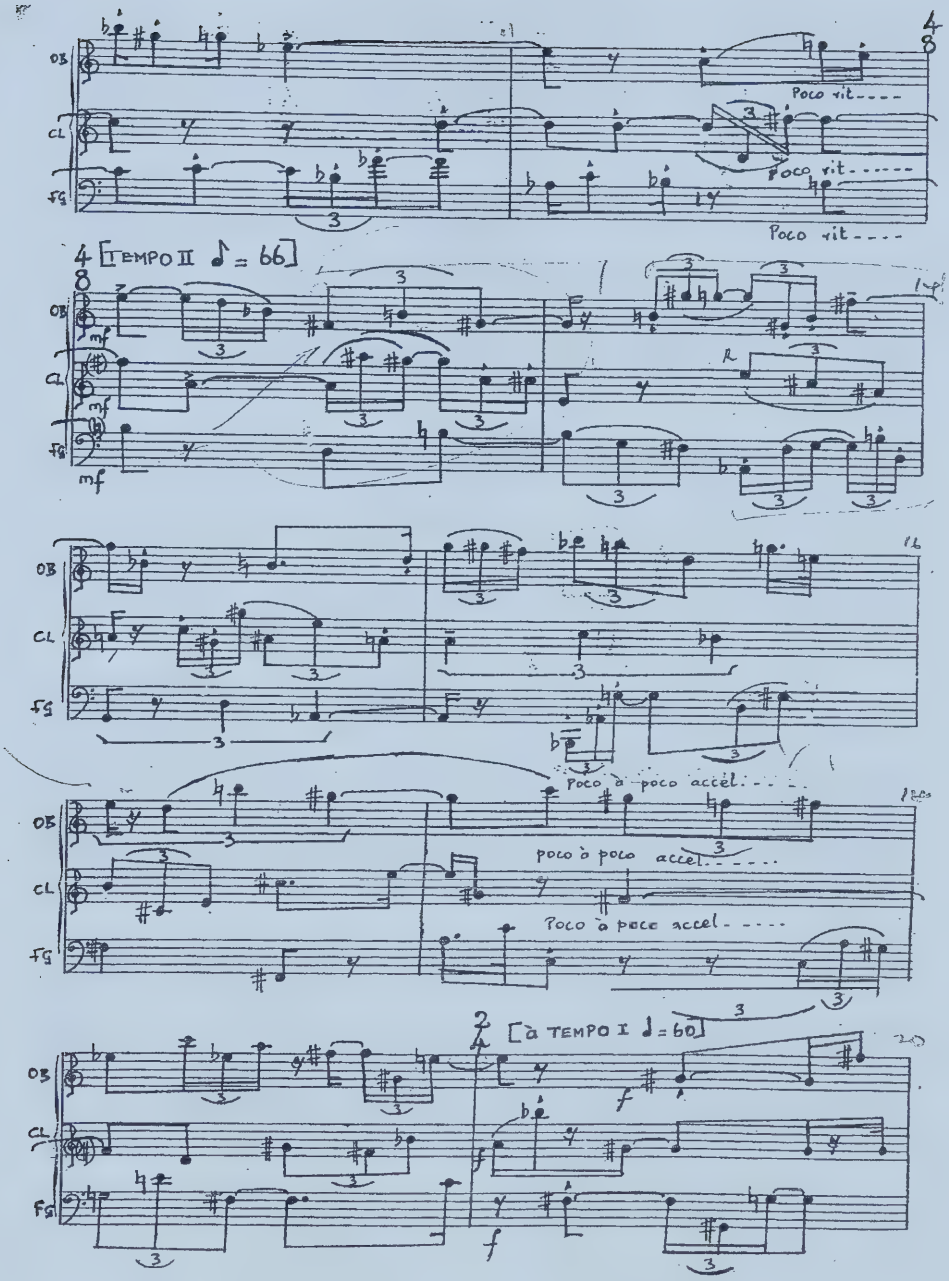
184
187
8va
190
ff
p
rall.....
8va
=152
193
f
96
ff
p Subito
f
00


204
f
p Sth.
205
f
212
216
219
222
8va

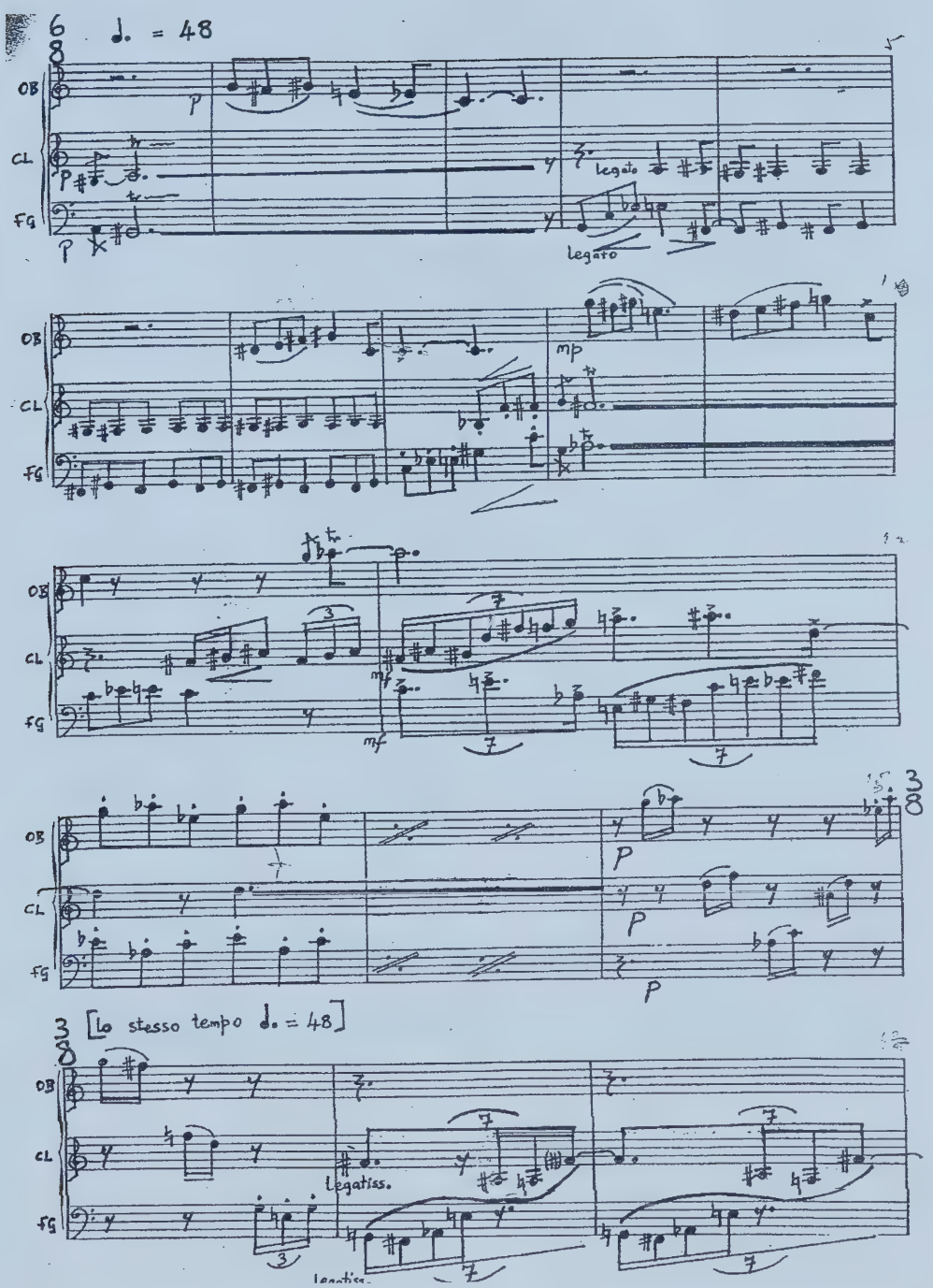
225
228
231
234
237
240
fff

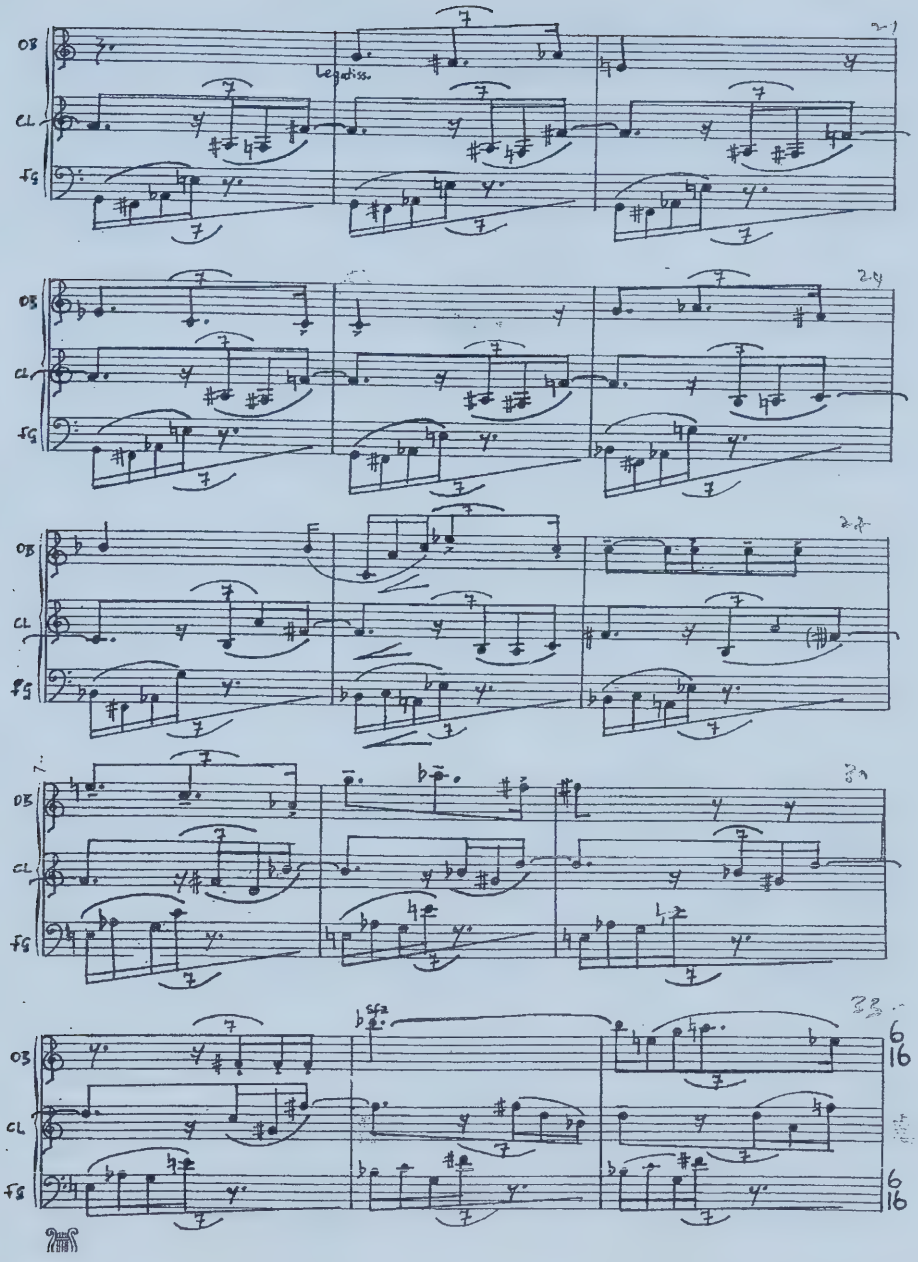
10. *Afroludi II*, Anthony E. Mereni (1954–)

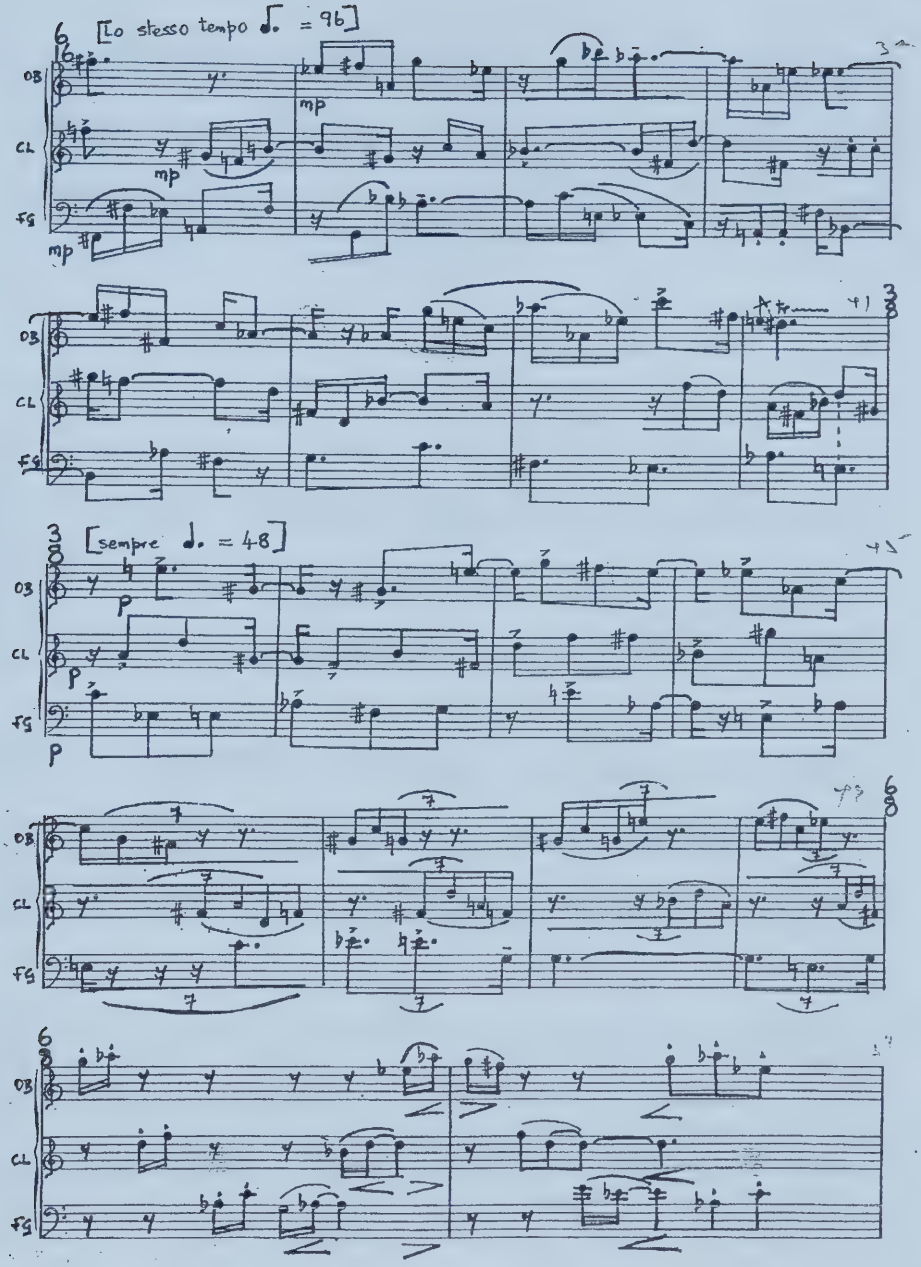
i. Hoquetus

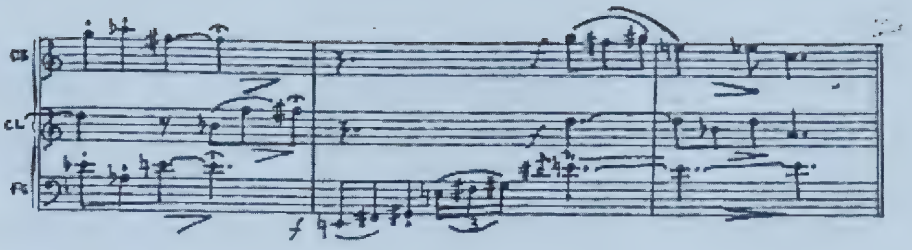

Ob
Cl
Fg
Poco rit.
Poco rit.
Poco rit.
4 [TEMPO II ♪ = 66]
mf
Poco à poco accel.
poco à poco accel.
Poco à poco accel.
2 [à TEMPO I ♩ = 60]
f
f

Ob
Cl
Fg
p
mf
3

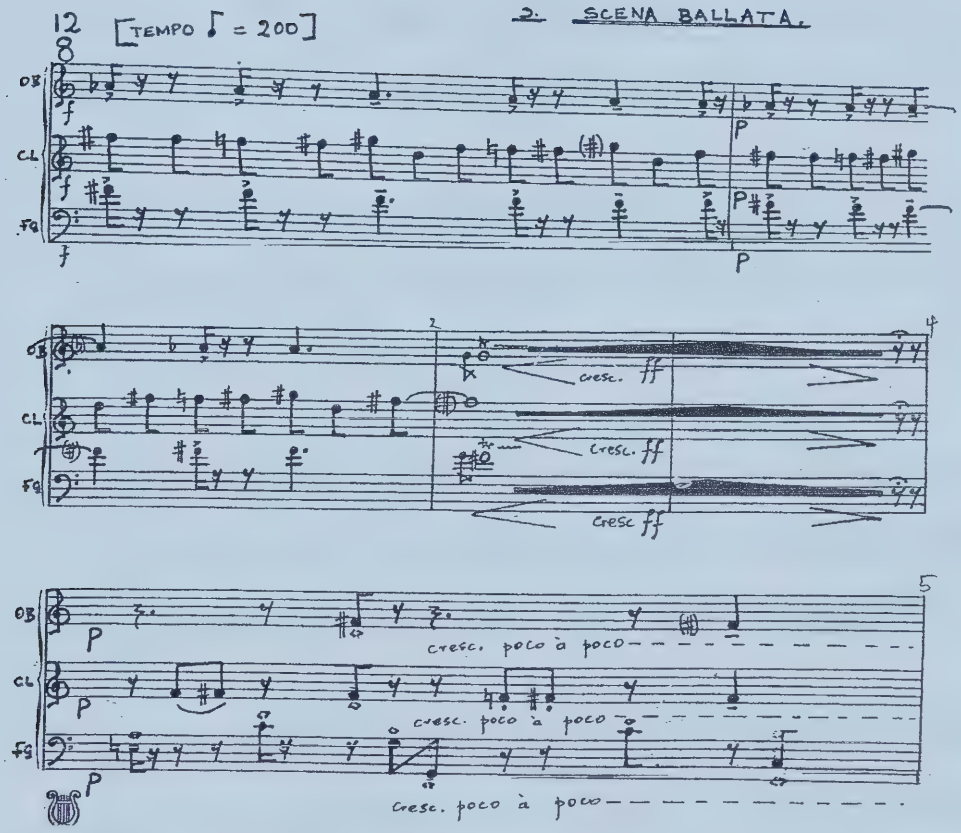

6/8 ♩. = 48
Ob
Cl
Fg
p
legato
legato
mp
mf
mf
P
P
P
3/8
[lo stesso tempo ♩. = 48]
Legatiss.

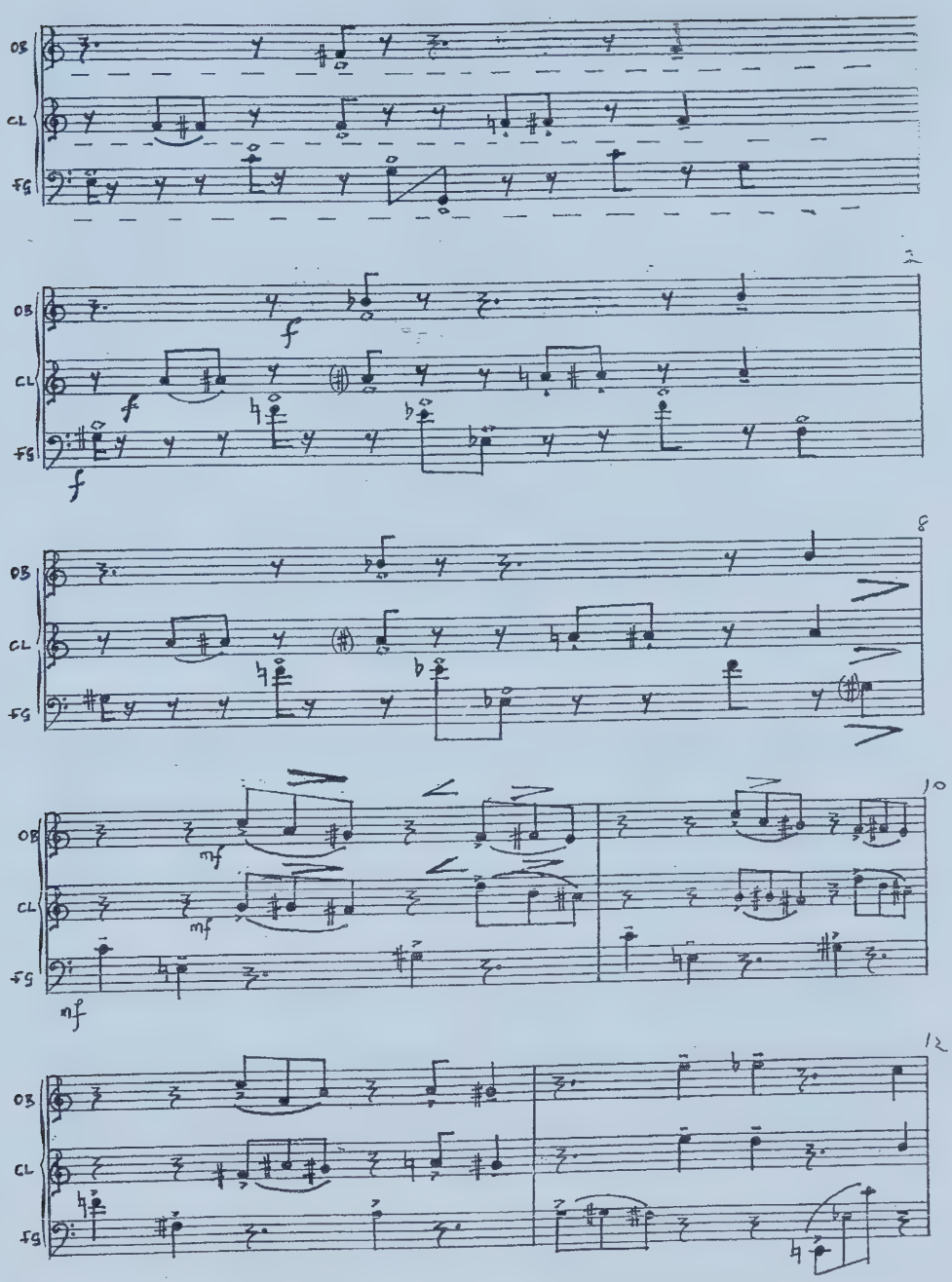

Ob
Cl
fg
Legatiss.
21
24
27
30
33
6
16
6
16

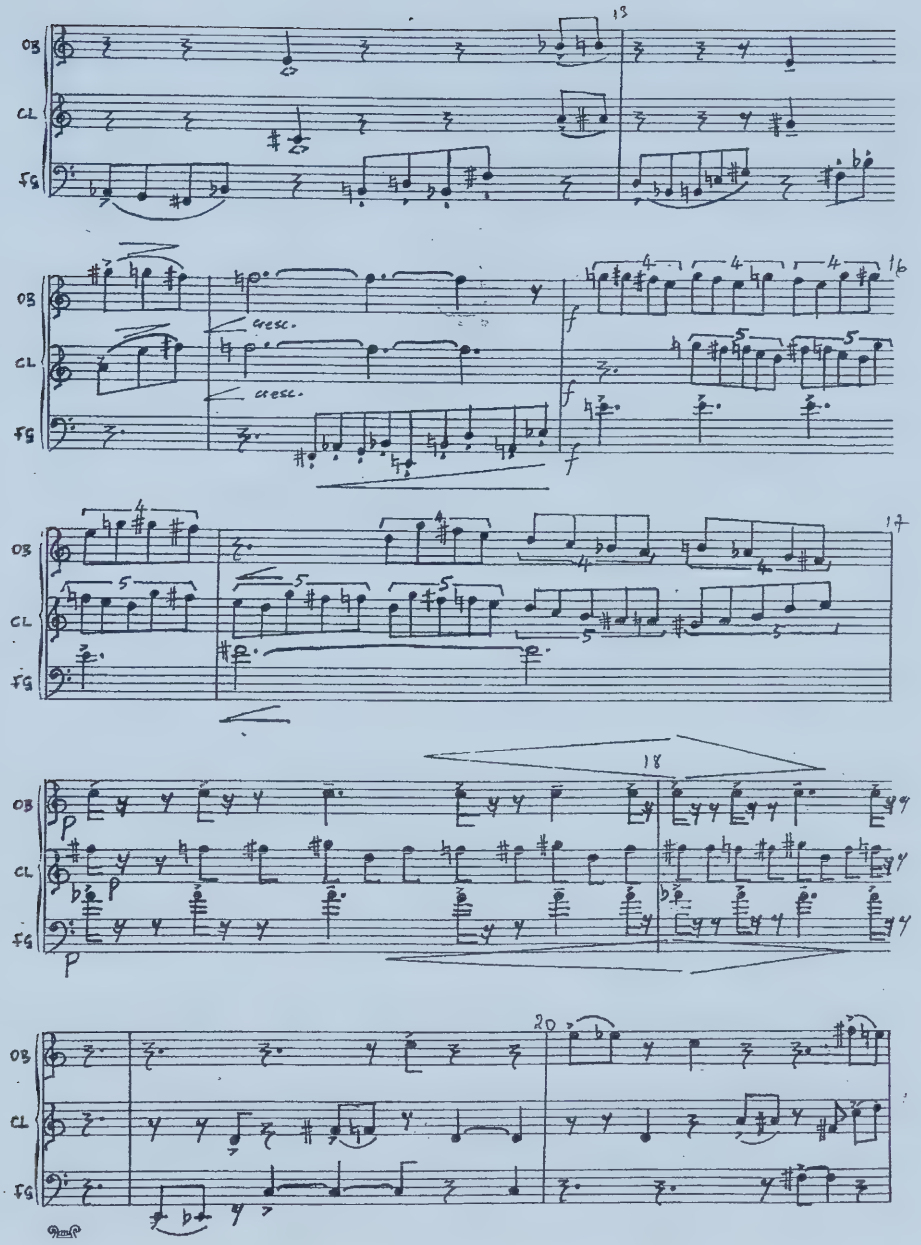

[Lo stesso tempo ♩. = 96]
Ob
Cl
Fg
mp
[sempre ♩. = 48]
p



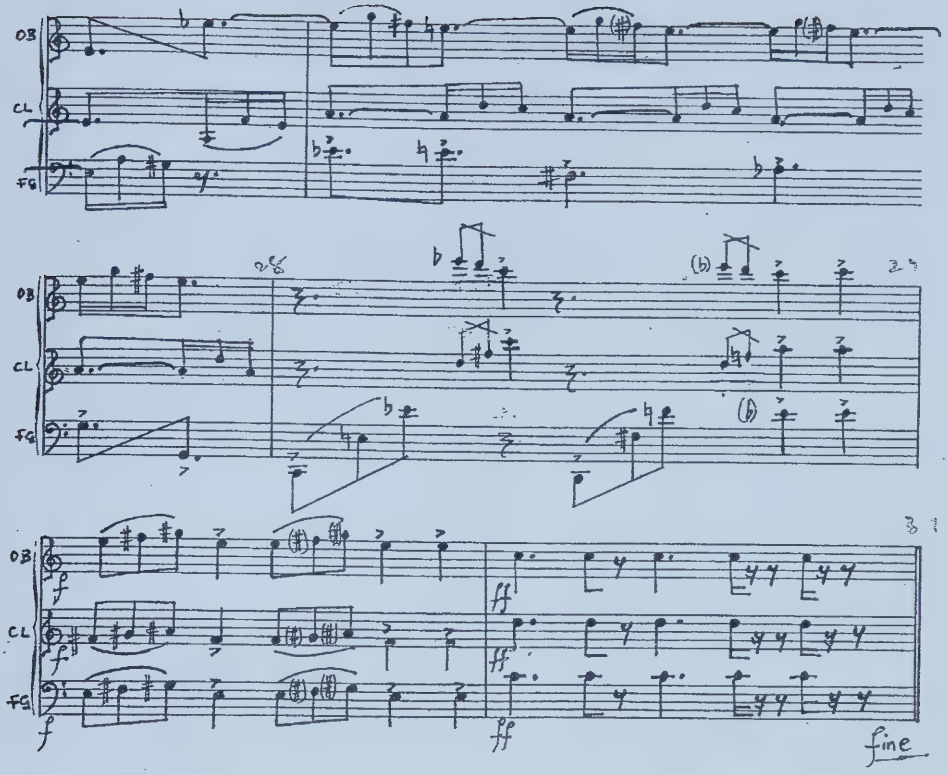
iii. Scena Ballata




OB
CL
FG
f
mf
8
10
12


Ob
Cl
Fg
cresc.
cresc.
18
20

OB
CL
fg
f
p
mp
mf
legatiss.


OB
CL
FG
28
31
fine

APPENDIX 2: WORK LISTS

PIONEER AND OTHER COMPOSERS

2.1 Theophilus King Ekundayo Philips (1884–1969)

1. A Choral Suite
2. A Nwa for S.A.T.B and Organ
3. Awa Ma Dowo Re for S.A.T.B and Organ
4. Emi O gbe Oju Mi Soke Wonni for soprano solo and Organ)
5. Festival Processional Hymn
6. Magnificat in C for S.A.T.B and Organ
7. Magnificat in C in Yoruba
8. Nigeria National Anthem (arr.)
9. Ninu Agbala Olorun Wa
10. Psalm 87
11. Psalm 126
12. Psalm 148
13. Samuel
14. Venite
15. Yoruba Cantata for S.A.T.B and Organ

2.2 Ikoli Harcourt-Whyte (1905–1977)

Sacred Works for Mixed Chorus

1. N'Uwa, Amamihe di (ca. 1936–1937)
2. Obu Ezie (ca.1940)
3. Maka Chuku (ca. 1940)
4. Kele Chuku (ca 1950)
5. Cheta Umu Nke Gi N'uwa (ca. 1950s)
6. Chineke Bu Ihunanya (ca. 1950)
7. Chere Oge Ya (1952)
8. Otuto Diri Gi, Amen (ca. 1951)
9. Onye Uche Gbagor' Agbago (ca. 1954)
10. Ihe Ndia Di Njo (1954)
11. Chukwu Di (ca. 1957)
12. Ekele Diri Gi, Chuku (1960)
13. Obu N'ututu M'obu N'anyasi (1973)

Sacred Works for Mixed Chorus (Without Dates)

14. Ogu M'O, O Di Egwu (ca. 1st Era)
15. Amara Ya Di Mgbe na Mgbe Nile (Ps. 103:17) (ca. 2nd Era)
16. A ga-akpo Aha Ya Immanuel (ca. 2nd Era)
17. A ga-akpo Ya Samsini (ca. 2nd Era)

18. Chukwu Gozie Gi Chebe Gi (ca. 2nd/3rd Era)
19. Gini B'uru Diri Madu? (2nd Era)
20.Jehova, Onye nw'ayi (ca. 2nd Era)
21. Nani Okwukwe Bu Ihe M Ji Bia (ca. 2nd Era)
22. Och'eze Nna (ca. 2nd Era)
23. Oge Di N'iru (ca. 2nd Era)
24. Rue Ole Mgbe (ca. 2nd Era)
25. Tonu Chuku Nk'igwe (ca. 2nd Era)
26. Tonu Ja (ca. 2nd Era)
27. Bata N'obi Ayi, Bata (ca. 3rd Era)
28. Bianu Lere, Unu Ndi Kwere (ca 3rd Era)
29. Bilie Adala Mba (ca. 3rd Era)
30. Eb'obula O na-aga, Udo (ca. 3rd Era)
31. Ebur' iwe N'obi (ca. 3rd Era)
32. Jehova Bu Eze (ca 3rd Era)
33. Jisienu Ike Mgb'oge Foro (ca. 3rd Era)
34. Mana Nke Si N'igwe (ca. 3rd Era)
35. Okpu Nke Nzoputa (ca. 3rd Era)
36. Onabu Ihe N'enweghi Oyiri (ca. 3rd Era)
37. Were Mmiri N'obara (ca 3rd Era)
38. Chukwu No Rue Ebigh'ebi (ca. 4th Era)
39. K'ayi Cheta (ca. 4th Era)
40. Lenu Ihe Chukwu Mere Umu Madu (4th Era)

Secular Works

41. Azikiwe (1957/1958)
42. Enweghi Ekele (Ingratitude) (ca. 1st Era)
43. O, Nne (O Mother) (ca. 1st Era)

The periodization is from Achinivu 1979. The approximate dates for these periods are as follows: 1st Era (1930–39); 2nd Era (1940–49); 3rd Era (1950–1959); and 4th Era (1961–77).

2.3 Ayo Bankole (1935–1976)

Vocal (Solo and Choral) Works

1. Cantata Nr.1 "Baba se wa Lomo rere" (Father make us good children) for female chorus and chamber orchestra (1958)
2. "Kristi, ma wole" (Christ, we greet Thee) for voice and piano (1958)
3. Three Part songs for female choir (1959)
4. Three Yoruba Songs for baritone and piano (1959)
5. "The Lord is My Shepherd" for female voice and organ" (1959)
6. Ten Yoruba songs for voice and piano (1959-66)

7. "Ni Owuro ojo Keresimesi" (Christmas Day) for voice and piano (1959)
8. "Keresimesi Odun de" (Christmas is here) for voice and piano (1960)
9. "Requiem" for chorus and organ (1961)
10. "And art thou come," for voice and piano (1964)
11. "Little Jesus, Gentle Jesus," for voice and piano (1964)
12. "Eyo, eyo, Odun de o" (Rejoice, rejoice, Christmas is here) - Canon for Christmas for chorus and piano (1964)
13. "Salzburg Carol" for 8-part chorus and piano (1964)
14. Cantata Nr.3 "Jona" for soprano solo, speaker, drum, Piano, tambura and orchestra (1964)
15. Night of Miracles," (Opera) for chorus, soloists and orchestra including Nigerian instruments (1967)
16. "Ore Ofe Jesu Kristi" (The grace of Jesus Christ) for a cappella choir (1967)
17. "Christus Natus" (Christ is born) for chorus and piano (1968)
18. "Adura fun Alafia" (Prayer for peace) for voice and piano (1969)
19. Cantata "Ona Ara" for chorus, soloists, organ and Orchestra (including Yoruba Musical Instruments (1970)
20. Fun mi Ibeji (Give me twins) I & II for a cappella choir (1970)
21. "Three songs for Diana" for voice and piano (1971-72)
22. "Death be no more," a dramtic Cantata on a poem by Cosmos Pieterse for soprano soloists, chorus and Ethnophonic instruments (1972)
23. Canatata Nr.4 "Festac Cantata" for soloists, chorus, wind orchestra and Nigerian traditional instruments (1974).

Piano and Organ Works

24. Sonata Nr. 1 (Christmas Sonata) (1959)
25. Nigerian Suite for piano (1959) published by Chappell, London (1961)
26. Sonata Nr. 2 (The Passion) for piano (1959) published by University of Ife Press, Nigeria (1977)
27. Variations op. 10/1 for piano (1959)
28. Sonatina for piano (Episode in the life of a new baby) (1959-61)
29. Nr. 3 (Songs from Stories) (1959-60)
30. Fugal Dance for piano (1959-60)
31. Toccata and Fugue for Organ (1960) published by University of Ife Press, Nigeria (1978)
32. Sonata Nr.4 (English Winter Birds) for piano (1961)
33. Organ Symphonia Nrs. 1 and 2 for organ, drums, trumpet and trombone (1961-64)
34. Fantasia for organ (1961-64)
35. Three Tocatas for organ (1967)
36. Fugue for organ (1967)

2.4. Akin Olatunji Euba (1935–)

Songs

1. Six Yoruba for voice and piano (1959)
2. Two Yoruba folk songs for a cappella choir (1959)
3. Three Yoruba songs for Baritone and Iyaalu (1963)

Piano and Chamber Works

4. Igi Nla So for piano and 4 Yoruba drums (1953)
5. String Quartet (1957)
6. The Wanderer for violin, cello and piano (1960)
7. Four Pictures from Oyo Calabashes for piano (1964)
8. Impressions from Akwete Cloth for piano (1964)
9. Saturday Night at Caban Bamboo (1964)
10. Wind Quintet (1967)
11. Ice Cubes for Strings (1970)
12. Scenes from Traditional Life for piano (1977)

Orchestral Works

13. Introduction and Allegro (1956)
14. Abiku Nr.1 for Nigerian Instruments (1965)
15. Four Pieces for African Orchestra (1966)
16. Olurombi for Symphony Orchestra (1967)
17. Morning, Noon and Night for singers, dancers and Nigerian Instruments (1967)
18. Abiku Nr. 2 for 3-part Chorus and Nigerian Instruments (1968)
19. Chaka for soloist, chorus and Orchestra (1970)
20. Dirges for speakers, singers and African Instruments (1972)
21. Alantangana for singers, dancers and Nigerian Instruments (1975)
22. Two Tortoise Folk Tales for speakers and Nigerian Instruments (1975)

APPENDIX 3: WORKS BY NIGERIA-IGBO COMPOSERS STUDIED IN THE DISSERTATION

3.1. Laz. Ekwueme (1936–)

Major Compositions

1. Nigerian Rhapsody for Strings (for string Orchestra) (1960)
2. Flow Gently Sweet Niger (Tone Poem for Chamber Orchestra) (1962)
3. Psalm 23 (for Contralto and Chamber Orchestra) (1962)
4. Piano Concertino in Re (for Piano and Chamber Orchestra) (1963)
5. A Night in Bethlehem (A Chamber Opera) (1963)
6. Missa Africana (Concert mass for Contralto solo and Double Chorus) (1964)
7. The Doctor's Debt (A Dance Drama)(1974)
8. Hopes for a Better World (A Dance Drama) (1995)
9. One world: Unity in diversity (1997)
10. Marriage of the King's Daughters (1999)

Shorter Compositions

11. Year Ago (Vocal Quartet) (1952)
12. Hans Crescent Serenade (for Vocal Quartet and Mixed Instruments) (1961)
13. Trio (for Flute, Clarinet and Piano) (1962)
14. Dance of the Black Witches (for String Quintet + 2 Violas) (1963)
15. A Year Ago for Brass Quartet (1965)

Solo Songs

16. The Lord is My Shepherd (1961)
17. Ofele (Agbe) (1962)
18. Nno (Ndi Bialu Ije) (1962)
19. Take Heart, Sweet Mary (1963)
20. Umu Uwa Golibe (1967)
21. Nwoyoyo (1967)
22. Nwa na-akwa akwa (1980)
23. Elimeli (1981)
24. Nne, bia nyerem aka (1987)
25. Ihe Arima (1990)
26. 1994–Two Lagosians (1994)
27. Oge (1994)

Choral Works (including Arrangements of Folk Songs)

28. Anyi nofu n'onu Uzo (anthem) (1955)
29. Chineke, Ayi n'eto Gi (Te Deum Laudamus)(1956)
30. Onye ga-agba Mgba (Part Song) (1956)
31. Aguu gugbulu Agu (Part Song) (1957)
32. Ife Anuli (C.M.S Centenary Anthem)(1957)
33. Chineke bu Mmo (Introit) (1958)
34. Sopuru Chineke (Introit) (1958)
35. O Mary, Dear Mother (Christmas Carol) (1962)
36. Lullaby (Olele) (Christmas Carol) (1962)
37. Welcome (Nno) (1963)
38. God so Loved the World – 1 in C (Introit) (1963)
39. I know that My Redeemer Liveth (Anthem) (1963)
40. Nunc Dimititis (1963)
41. Jubilate Deo I (1963)
42. Fairest Isle (Part Song for Female Chorus) (1963)
43. Beware (Original Negro Spiritual) (1963)
44. Were You There? (Negro Spiritual) (1963)
45. God is our hope and strength (Anthem)(1964)
46. Missa Africana (Concert Mass with Contralto Solo) (1964)
47. God so Loved the World II in E♭ (Introit)(1965)
48. Nwoyoyo (Part Song with Tenor Solo)(1966)
49. Er Ist Een Kindetje (Dutch Carol)(1967)
50. Jubilate Deo II (1967)
51. Umu Uwa Golibe (Christmas Carol for Female Chorus)(1967)
52. Kumbaya (African Spiritual) (1968)
53. Hombe (Kenya (Luo) Folksong) (1968)
54. De Blin' Man (Negro Spiritual) (1968)
55. Let my People Go! (Negro Spiritual) (1968)
56. Nwa na-akwa akwa (Carol Anthem with Tenor Solo) (1972)
57. Chineke no n'ime Ulo Nso Ya (Introit) (1976)
58. Eku Ewu Maria (Christmas Carol) (1976)
59. Obi Dimkpa (Glee for Male Voices) (1980)
60. Elimeli (Glee for Mixed Voices) (1980)
61. Elimeli (Glee for Male Voices) (1980)
62. Onye Ihe na-agara Nke Oma (Introit) (1980)
63. Zidata Mo Nso Gi (Introit) (1986)

64. Ote Nkwu (Glee for Male Voices) (1987)
65. Nkwu Oji (Glee for Male Voices) (1987)
66. Bulienu Obi Unu (Choral Introit) (1988)
67. Ore Meta (Yoruba Folksong for Male Voices)(1992)
68. Uwa Tata (Hausa Folksong for Male Voices) (1992)
69. Obi Dimkpa (Glee for Mixed Voices) (1993)
70. Ote Nkwu (Glee for Mixed Voices) (1994)
71. Welu Oso, Welu Ije (Igbo Song for Male Voices) (1994)
72. Mary's Boy Child (Christmas Carol for Mixed Voices) (1995)
73. Christ is Born (Jesu a bia) (Christmas Carol for Mixed Voices) (1995)
74. Abu Umu Anu (Animal Carol) (Christmas Carol for Mixed Voices) (1996)
75. Sosong Abasi (Efik Christmas Carol for Mixed Voices) (1996)
76. Eagle Voices (Anthem for National Oil and Chemical Co. Plc) (1996)
77. ECOWAS Anthem (Arr. and Harm. - Fallou Wade)(Chorus for SATB) (1997)
78. Oft in a Stilly Night (Arr. for Male Voices) (1997)
79. Oburu na Jehova Ewughi Ulo (Igbo Introit for Male Voices) (1997)
80. Mimo, Mimo Oluwa (Christmas Carol in Yoruba) (2000)
81. Nyin imi kom fii, Ekpiri Obong (Christmas carol in Efik) (2001)
82. Mary Muru Nwa Ohuru (Christmas Carol in Igbo) (2002)
83. Da Sakate (Arr. Beninoie Folksong) (2004)
84. Somladela (Arr. South African Folksong)(2004)

3.2. John Okechukwu Ndubuisi (1936–1996)

Choral

1. Onina Mmanya Ogo (1972)
2. Anoro a nokwuru (1973) (arr.)
3. Nwa Aramonu (1973)
4. Ajam a kwara mgwongwo (1979)
5. Ozu-Item, Obodo mu
6. Mama m ga-abara m mba
7. Ose Va (arr.)
8. Dim Oma (arr.)
9. Kwi Suarere (arr.)
10. Oba nikama Lo'oko (arr.)
11. Osumopi Kwikelo (arr.)
12. Isantim (arr.)
13. Azu mbe bu ugwu ya (arr.)
14. Ashiboko

15. Ogun Salewa (arr.)
16. Onye n'aku n'onu uzo m
17. Amigo –Dudu
18. Onye di mma n'alu (arr.)
19. Eringa (arr.)
20. Uma Woi
21. An Elegy for Cutliff

Instrumental Works

22. Blue Nocturne for piano solo
23. Igbo Folk Medley for Electronic Organ
24. Ikpirikpe Ogu (War Dance) for piano (arr.)
25. Igbo Rhapsody for Saxophone
26. Uwa Amaka for piano
27. Rhapsody for Flute and Piano

Opera

28. The Vengeance of the Lizards (1966)
29. Dr. Feeles (1968)
30. The Symbol of a Miracle

Solo Works

31. Ife di n'Oba(arr: V&P)
32. Anwie Ti, Mini Dze (V&P)
33. Oku Ngwo (arr: V&P)
34. Ogbu Nkwu (arr: V&P)
35. Nwa na-ebe akwa (arr: V&P)
36. Nwa Mgbogho Delu Uli (arr: V&P)
37. Nyarinya (arr.)
38. Mama m ga-abara m mba
39. Erna Nne
40. Ode Nji nji (arr: V&P)
41. Enenebe Ejeghi Olu
42. Chukwuma
43. Agiligbo
44. Nwaruru
45. Oyili Onye Oma?
46. Icheku na Nwanne ya

47. Oma bu Nwunye mo
48. Aru Eme!
49. Egwu Onwa
50. Nwa Enwe Nne
51.Okpanku
52. Utu chatoro n'elu
53. Nwannunu
54. Etuk Udo
55. Onye ga-agwazi wa
56. God Bless Africa
57. Den-deleke Uli
58.Atuak Ukot Odo
59. Mgboye Nwoyi Diya
60. Onye Yabalu dim ma?
61. Onwuelo
62. Obogwu
63. Akpo Ughe
64. Miri
65.Akwa Eke
66. Oji m eme Onu
67. Afufu Uwa
68. Ugani Egbue Umu Aru (Duet)

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3.3. Joshua Uzoigwe (1946-2005)

Solo Voice and Piano or Orchestral

1. Four Igbo Songs (1973)
2. Watermaid for voice solo and orchestra (1984)
3. Abigbo for Solo Voice and Piano (2003)

Choral Works

4. Grand Little One for Mixed Choir and the Piano (1976)
5. Sirene Limits for a cappella mixed choir (1976)
6. Two Songs Op.3 for Mixed Chorus (1976)

Solo and Chamber Instrumental Pieces

7. Lustra Variations for piano (1977)

8. Nigerian dances for piano (1977)
9. Sketches for Piano (1977)
10. Ọja for Wind Quartet (1978)
11. Masquerade I and II for Iyaalu drum and Piano (1979)
12. A Sketch for Trombone and piano Op.8 (1986)
13. Talking Drums for Piano (1991)
14. Watermaid for Piano (1995)
15. Ọja II for Flute and Piano (1995)

Orchestra and Symphony

16. Nigerian Dances for Chamber Orchestra (1976)
17. Lustra Variations for Synphony Orchestra (1978)
18. Royal Procession Op.7 for African/European Orchestra (1978)
19. Fanfare for Brass Ensemble (1981)
20. Symphony Op.9 for Bass and Orchestra (1989)

3.4. Anthony Mereni (1954–)

Large-Scale works

1. An Episode in three chapters, I, II and III for piano solo (3 movements). (1979)
2. Magnificat Cantata for soloists, duets, chorus and instrumental ensemble. (1980)
3. Afroludi I: "Ojemba Trio" in 3 movements (I - Ojije, II – Onuno and III- Una) for flute oboe and Horn (1981).
4. Afroludi II: "Wind Trio" in 3 movements (I – Ritmi, II – Canto and III – Danza) for Oboe, Clarinet and Bassoon (1981)
5. "The Marvelous Master Drummer" – A pianoforte solo (1986)
6. "Eternal Light" for chorus (1994)
7. "Onamma": A Folktale in Music for solo, chorus of actors and actresses. (1997)
8. "Ara Orun": An Action in Music for soloists, chorus of actors and actresses (a cappella) (1997).
9. Afroludi IV "Ekwutosi" (Ballet) for Flute, Clarinet, Guitar, Violin, cello and Pianoforte (1999).
10. Emi Yio Gbe Oju Mi" for a cappella mixed voices (2000).
11. Afroludi V: "At noon on a lonely market day" for violin, viola, cello and pianoforte (2001).

Church Music Compositions

12. "A Short Missa Ibo' for a cappella Chorus (1971)
13. "Proper of the Corpus Domini Mass" for a cappella Mixed Chorus (1998).
14. "Proper of the Nuptial Mass" for a cappella Mixed Chorus (1999).
15. "Proper of the Pentecost Mass" for a cappella Mixed Chorus (2001).
16. "A Requiem Mass" for a cappella Mixed Chorus (2001)
17. "Agnus Dei for a Requiem Mass" for a cappella Mixed Chorus (2001).

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